

JULY 31, 1954

MOTION PICTURE HERALD



Where the Dollar Goes

| | Average Theatre | Your Theatre |
|-----------|-----------------|--------------|
| The House | 21¢ | ? |
| The Staff | 27¢ | ? |
| The Show | 37¢ | ? |
| Sales | | |
| Approach | 9¢ | ? |
| Operating | | |
| Profit | 6¢ | ? |

—HERALD Institute Report
starts on Page 12

REVIEWS (In Product Digest): BROKEN LANCE, THE RAID, CROSSED SWORDS, THE EARRINGS OF
MADAME DE

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TRIUMPHANT "VALLEY OF

New York and all openings BIG! Read how Rochester put over M-G-M's exploitation natural to top business!

See How It Happened!
in the **"VALLEY OF THE KINGS"**
TODAY'S HEADLINES COME TO LIFE IN THE
Timeliest, Most Thrilling Picture of the Year!

M-G-M's SPECTACULAR ROMANCE FILMED IN EGYPT!
"VALLEY OF THE KINGS"
starring **Robert TAYLOR · Eleanor PARKER · CARLOS THOMPSON**
with **KURT KASZNAR · VICTOR JORY · and SAMIA GAMAL**
written by **Robert PIROSH and Karl TUNBERG** · Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram
PHOTOGRAPHED IN FASTMAN COLOR · TECHNICOLOR · Directed by **ROBERT PIROSH**

ABOVE: Special 1-sheet capitalizing on headlines of Cheops discoveries.

BELOW: Models in Egyptian costumes in street ballyhoo.



THE BUSINESS!

M-G-M gave it the business, and Loew's Rochester Theatre reaped the business in return. This test engagement has proved beyond doubt that in "VALLEY OF THE KINGS" showmen have a solid, up-to-the-minute attraction with a wealth of promotion angles. And the following report of how it was put over is a blueprint for every other theatre to follow.

FUNDAMENTALS

The fundamentals of local penetration were thoroughly covered:

Posting: 800 cards attached to poles in mainstreets downtown and suburban.

200 special 1-sheets planted in store windows, on buildings, at bus and railroad stations. (The poster, at left, carries clippings of Egyptian discovery with reference to timeliness of picture.)

100 regular pictorial posters placed on special 1-sheet boards throughout city.

75 regular pictorial 3-sheets posted in key locations.

4 beautiful pictorial 24-sheets in downtown spots.

125 de luxe window display cards placed in better stores. This is three-way standee that frames 2 color stills and center panel for copy.

50 cards (22 x 28 size) tacked on newsstands downtown.

Special Marquee: Transparencies, flags and bunting around marquee highlighted with strings of lights from top of theatre in canopy fashion. Floodlights and special moving lighting effects for "Hollywood Opening Night" ballyhoo.

Lobby: Immediately on decision of date several big 40 x 60's were set up around the theatre. This poster shows newspaper stories of the Cheops discoveries and ties in with the coming attraction.

Tell-A-Story display in prominent lobby spot illustrated with 8 x 10 color photos and slides. Ushers wore ribbon arm bands with opening date.

Trailers: Teaser was used three weeks in advance followed by regular trailer for two weeks ahead of opening.

RADIO AND TV

Supplementing M-G-M's regular radio spots, there were three contests, plus the Eleanor Parker interview record. Saturation TV campaign over a three-day period prior to opening. Dr. Carl Hersey, local authority on Egyptian culture interviewed on TV (photo to the right); other TV interviews with Curator of Rochester Museum regarding the significance of the Cheops discoveries; visit of girl in Egyptian costume, to programs with perfume tie-up and invitation to Premiere.

STREET STUNTS

Wherever there were excavations or building operations around town, poles with 30 x 40 cards attached were stuck in the ground. The copy read: "DANGER! MEN AT WORK! LOOKING FOR THE TOMB in 'VALLEY OF THE KINGS.'" A week before opening huge arrows were stenciled on sidewalks pointing to the theatre. The copy: "STRAIGHT AHEAD FOR 'VALLEY OF THE KINGS'." (See photos next page.)

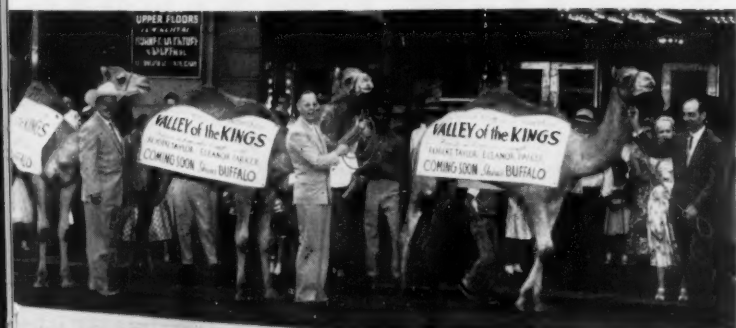
TREASURE HUNT

In a tie-up with a local store chain a Treasure Hunt was organized. Thousands of bathers at local beach searched for hidden envelopes containing certificates redeemable for prizes. Lots of attendant publicity with stunt widely publicized through the stores, the newspapers and radio. (Photo next page.)

LIBRARIES

City-wide tie-up with libraries was exploited with 18 Branches posting material and photos on their bulletin boards.

THE KINGS!



ABOVE: Other cities contribute new angles. This is a Buffalo street parade of camels advertising the picture.

HYPNOTISM IN WINDOW

In the window of a leading downtown store, a girl dressed in Egyptian costume was placed in a state of hypnosis and in the tradition of ancient tombs a contest was devised: "GUESS WHAT TIME SHE WILL AWAKE?" (See photo at right.) Many entries with prizes offered resulted in unusual publicity and word-of-mouth.

NEWSPAPERS

Advertising: Twenty days in advance of opening, an underline was used in current ads mentioning the number of days until the Premiere. Large scale teaser campaign was followed by a big display series selling the spectacular romance, first major production filmed in Egypt, the timeliness, the great cast, etc.

Publicity: The overseas telephone conversation between a local columnist and Cairo was just one of many press breaks, interviews, feature placements, contests and the many publicity devices that rolled up one of the biggest penetrations in recent years in Rochester.

WINDOW TIE-UPS

The nature of the pictorial material helped obtain countless window flashes: Robert Taylor photos in Men's Shops; Eleanor Parker coiffure photos in department stores and beauty shops; travel shops, photography stores featuring scenes of Egyptian backgrounds; jewelry stores. Many of these also devoted their newspaper advertising to cooperative angles.

COVERAGE

The outstanding quality of the Rochester campaign was the thoroughness of its coverage, the use of every facility to obtain attention for the picture, the true-and-tried methods of penetration as well as fresh, new ideas. Basically, the plan was to develop a successful campaign that could be adapted by any alert theatre manager anywhere.



ABOVE: Dr. Carl Hersey, authority on Egyptian culture on TV. One of several TV interviews.



24-sheets around the town



Hypnotized girl in window



Treasure hunt at the beaches



Danger signs at excavations



Sidewalk stencils lead to theatre



**IT TOOK 3 SEPARATE SAFARIS TO
AFRICAN THRILL-LOCALES TO CAPTURE**



From one end of Africa
to the other the hot
pursuit seethes!

Peril's end beneath
Victoria Falls!

**JEANNE
CRAIN** ♦ **DANA
ANDREWS**

Duel IN THE JUNGLE



SCREEN PLAY BY SAM MARX AND T. J. MORRISON BASED ON ORIGINAL STORY BY S. K. KENNEDY A MOULIN PRODUCTION PRODUCED BY MARCEL HELLMAN AND T.

**WARNER
BROS'.**
TRADE SHOW
AUG. 9

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
Metro Screening Room
46 Church Street • 2:00 P.M.

BUFFALO
Motion Picture Operators' Sc. Rm.
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

THROUGH 40 DIFFERENT
RE THIS RAGING STORY!

DAVID FARRAR ingle

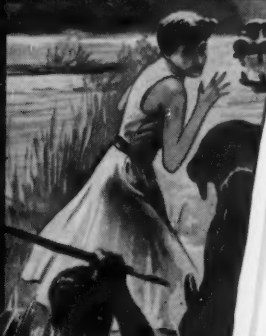
Actually filmed in the deepest
Congo, Kenya and Rhodesia—
in haunting sites never seen before
except by natives—in color by
TECHNICOLOR

This was his kind of manhunt
— all danger—and his kind of
woman—somebody else's!



10,000 lunging beasts
in green-hell frenzy!

Love chase on the peril-
churning Zambesi!



OWN OWEN DIRECTED BY GEORGE MARSHALL DISTRIBUTED BY WARNER BROS.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 Mo. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Screening Room
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'anco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

THE CAMPAIGNS
ARE READY!
THE DATES ARE SET!
AND AWAY
WE GO STARTING
NEXT WEEK! ★★

PARAMOUNT, CHARLOTTESVILLE • STANLEY,
ATLANTIC CITY • PARAMOUNT, BUFFALO •
WARNER, LYNCHBURG • PARAMOUNT, NEW
YORK • RIVOLI, TOLEDO • CAPITOL, YORK •
ROGER SHERMAN, NEW HAVEN • STRAND,
HARTFORD • STRAND, BINGHAMTON • MAJESTIC,
PROVIDENCE • PARAMOUNT, BOSTON • FENWAY,
BOSTON • CIRCLE, INDIANAPOLIS • MARY
ANDERSON, LOUISVILLE • GRAND, EVANSVILLE •
METROPOLITAN, WASHINGTON • AMBASSADOR,
WASHINGTON • WINTER GARDEN, JAMESTOWN •
VICTORY, DAYTON • ORPHEUM, HUNTINGTON •
VIRGINIAN, CHARLESTON • STANLEY, PITTSBURGH •
WARNER, ERIE • STATE, JOHNSTOWN • LIBERTY,
SHARON • WARNER, READING • STANLEY,
BALTIMORE • HAVEN, OLEAN • OHIO, SIDNEY •
OHIO, MARION • FAIRMONT, FAIRMONT • GRAND,
COLUMBUS • STRAND, ALBANY • CAPITOL, SPRING-
FIELD • WARNER, WORCESTER • WARNER,
BRIDGEPORT • MERRITT, BRIDGEPORT • WARNER,
MORGANTOWN • COLONIAL, HARRISBURG •
COLONIAL, RICHMOND • RIALTO, ALLENTOWN •
STANLEY, UTICA • STRAND, AKRON • OHIO, CANTON •
CLYDE, FT. WAYNE • STATE, EASTON • STATE,
ALTOONA • ALLEN, CLEVELAND • WARNER, YOUNGS-
TOWN • OHIO, LIMA • STATE, STATE COLLEGE • LEROY,
PORTSMOUTH • STRAND, GREENSBURG • LATONIA,
OIL CITY • SIXTH STREET, COSHOCTON • GRAND,
CINCINNATI • TROY, TROY • HARRIS, FINDLAY • OHIO,
SANDUSKY • RITZ, CLARKSBURG • OHIO, MANSFIELD •
FOX, SPRINGFIELD • BROADWAY CAPITOL, DETROIT •
ROXY, SPRINGFIELD • GOLDEN GATE, SAN FRANCISCO •
T & D, OAKLAND • FOX, ST. LOUIS • ESQUIRE,
SACRAMENTO • TOWER, SACRAMENTO • DEL PASO,
SACRAMENTO • ESQUIRE, STOCKTON • CHIEF, GREELEY •
STATE, MINNEAPOLIS • MESA, GRAND JUNCTION •
STATE, AMARILLO • WARNER, MEMPHIS • HOLLYWOOD,
FT. WORTH • STATE, EL PASO • MALCO, FT. SMITH •
CENTER, OWENSBORO • TENNESSEE, NASHVILLE •
SAENGER, PINE BLUFF • MAJESTIC, DALLAS • METRO-
POLITAN, HOUSTON • AZTEC, SAN ANTONIO • STATE,
AUSTIN • WARNER, OKLAHOMA CITY • MARTINI, GAL-
VESTON • ST. JOHNS, JACKSONVILLE • MALCO, JACKSON



**THE
Broken
RECORDS
HAVE
STARTED***



SPENCER TRACY
IN
**Broken
Lance**

COLOR by DE LUXE

co-starring

**ROBERT WAGNER • JEAN PETERS
RICHARD WIDMARK • KATY JURADO**

with Hugh O'Brian • Eduard Franz

Produced by **SOL. C. SIEGEL** Directed by **EDWARD DMYTRYK**
Screen Play by **RICHARD MURPHY**

20th Century-Fox's first production
in the **NEW, IMPROVED**
CINEMASCOPE

PLAY IT IN GENUINE 4-TRACK
MAGNETIC STEREOPHONIC SOUND



Smash Opening at Roxy, N. Y.!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 196, No. 5

July 31, 1954



The American Market

TO the foreign producer—be he French, Italian, English, Indian or citizen of any other film-making nation—the American market long has been an enigma. People abroad have always liked the same pictures popular with American audiences. Hence the foreign producer asks the question—Why don't American audiences like our pictures comparatively as well?

Instead of seeking direct answers to this basic question, many film industry spokesmen overseas have erroneously concluded that the fault was in extrinsic circumstances. Some assert there is a kind of conspiracy against imported product; others that there is something deficient in America's film tastes.

Granted that back in the days of block-booking and full program selling many theatres did not have available playing time for foreign product, that situation ceased to exist fifteen years ago. Divorcement of the major American producer-distributors from their theatre interests has opened up the market to an even greater degree. The continuing decline from year to year in the number of features made in Hollywood has resulted in a situation in which American exhibitors now are clamoring for product.

At present the foreign producer has the greatest opportunity to exploit the American market. In the past independent theatres with available playing time always were glad to show any foreign-made product that would draw their patrons. Such bookings reduced their dependence on the American distributors and thereby increased the exhibitors' bargaining power. Now many exhibitors in the United States feel that the American companies are not releasing enough pictures to make theatre operations profitable. In some cases pictures have been held over simply because other releases were not available.

The American exhibitor must be offered films that have potential appeal in his community. British pictures, as a group, always have suffered from the fact that outside the few big cities United States audiences have difficulty understanding all the dialogue. Neither dubbing nor subtitling is a completely satisfactory way of hurdling the language barrier. The tempo of both British and other imported films generally usually is found too leisurely, except to audiences of the so-called "art" theatres.

Most important of all is that not too many films from abroad include stars known to the American theatre-goer. If the converse were true, American films also would have difficulties in foreign markets. One of Hollywood's great assets is that its screen personalities are as well known abroad as at home. Until the time comes when names of national film stars abroad become household words in millions of American homes, the best sin-

gle step that may be taken by a foreign producer to "crack" the now wide-open American market is to feature players well liked in the U.S.A. Foreign producers have at hand interesting locales and sources of fresh, dramatic stories. What they require are more tightly written scripts, alert direction and some American players.



Exhibition Economics

THE first detailed breakdown of what is happening to the box office dollar at the average theatre in various types of operations is published elsewhere in this issue through the cooperation of exhibitor members of the HERALD Institute of Industry Opinion.

Results of this survey give additional evidence that the small town theatres are at present in dire economic straits. Approximately one third of the theatres situated in towns of less than 7,500 population report that they are operating on an average of eight percent in the red. Thousands of these small theatres have been able to keep their doors open only by setting off profits earned on refreshment sales against the losses sustained in playing motion pictures.

Theatres in the larger towns and cities are making, before income taxes, an average of about eight cents on the dollar of admissions. This means that the American motion picture exhibition plant—some 18,000 strong including drive-ins—is earning less than four percent after income taxes. That certainly is too low a figure in relationship to the tremendous investment and the considerable risks involved in this type of undertaking.

In comparison with the old average rule-of-thumb figures house and staff expenses are now taking a much higher proportion of the admission dollar than ever before. The shares of the expense dollar for the show and for the sales approach have changed surprisingly little over the years. Operating profits are down an average of sixty percent primarily on account of the skyrocketing house maintenance and staff expenses rather than on account of film rentals or advertising expenditures to lure more patrons. This makes the "cost of living" rather than the distributors the arch villain.

However, obviously there is little the individual exhibitor, or the whole industry, can do to cut down the costs of operating a theatre as a physical plant. The underlying necessity is that the volume of admissions be increased. If that were accomplished to a significant degree, the present unsatisfactory state of exhibition's operating balance sheet would be corrected.

The answer then is more pictures the public wants to see in theatres the public enjoys attending.

—Martin Quigley, Jr.

Letters to the Herald

Dignified Advertising

TO THE EDITOR:

I couldn't agree more heartily with any of your fine editorials than I do the one in the *HERALD* of June 26, entitled "The Woman's Viewpoint."

As I look at the billboard and newspaper advertising on most motion pictures it seems to me that it is entirely aimed at the itinerant male, with little or no appeal to the women of this country. Yet, from my experience over the last four years as Motion Picture Chairman of the General Federation of Women's Clubs, it seems to me that more often than not it is the woman of the family who takes her husband and progeny by the hand and says, "Let's go to the movies tonight. I hear such-and-such is a very good picture."

I think women are *not* attracted by the picturization of a luscious blonde prone upon a couch in the amorous arms of husband or lover, but in advertising which is really descriptive of the story, and I quote from a letter from one of my District Motion Picture Chairmen, with whose sentiments I am completely in accord. She says:

"Could you make it clear to those in the advertising end of the industry that it would be very helpful if they would make generally available to club chairmen *high standard* publicity material on individual pictures? Please emphasize that we do not want the standard poster advertising which is sensational and often 'sexy.' *That kind of material carries no weight with parents and club women.*"

I believe that the many fine pictures which we recommend to our women are deserving of a more dignified campaign when it comes to advertising than is currently employed, and I believe the women would appreciate more attention to *their* predilections and respond, therefore, with better patronage and support.

There is, to my mind, no dearth of good pictures to entertain them but sometimes one would never guess it from the advertising.—CLARA EDWARDS (MRS. DEAN GRAY EDWARDS), Past Chairman of Motion Pictures, General Federation of Women's Clubs.

Backward Wheels

TO THE EDITOR:

It seems that everything is being done to improve the motion picture business, from silent pictures to talking pictures on discs, from discs to sound-on-film, from black and white to color pictures, and the more recent changes are to Cinemascope, 3-D, Vista Vision, stereophonic sound, Perspecta, etc., and the wide screen.

After making all of these improvements the film industry has done nothing to stop the

showing of car and truck wheels, stagecoach wheels, and wagon wheels from turning backwards at certain speeds of these vehicles.

Before we have any more improvements let's get the wheels rolling forward and not backwards. — F. X. MERKLEY, *Rialto Theatre, Columbia, Kentucky.*

Conditions Vary

TO THE EDITOR:

During the course of the last meeting of the ACSR (Association Cinématique Suisse Romande) we noted with lively interest the article from THE *HERALD*, concerning the World Association of Motion Picture Exhibitors.

The committee of the ACSR is generally in agreement with the idea of the British Association that the study of these questions should limit itself to technical problems.

Experience gained with the international Union of Exhibitors, shows in effect that conditions of exhibition vary from one country to another, and that one cannot impose a uniform regulation on all that which pertains to other questions.

The concern of a union such as that proposed by the British Association should be above all to centralize conclusions drawn from actual experience in various countries, noting particularly that which concerns the wide screen and its diverse uses.

We would be obliged if you would keep us up to date on what comes about as a result of giving this suggestion to the British Association.—RENE DASEN, *Association Cinématographique Suisse Romande, Lausanne, Switzerland.*

Admission Prices

TO THE EDITOR:

I have been studying your interesting table of average admission prices (July 24 issue, page 13) and am puzzled why the average adult and children's prices are shown to be higher in cities of 30,000 to 100,000 population than in cities of over 100,000. Also am surprised that the average is not more than 50 cents.—*New York Distributor.*

[Editor's Note: In the cities of over 100,000 there are many more subsequent runs, which bring down the averages below figures for cities at 30,000 to 100,000. The figures given in *The Herald Institute of Industry Opinion* report are what the average theatre charges; not what the average patron has to pay. Since more patrons attend the large theatres that charge the higher admission prices, the average patron on a given day or in a given week pays more than the 49-cent national average theatre admission scale.]

WHEN AND WHERE

August 9: Independent Motion Picture Distributors Association of America, membership luncheon, Eric Johnston speaker, Sardi's Restaurant, New York City.

August 9-13: International Alliance of Theatrical and Stage Employees, 42nd international convention, Music Hall, Cincinnati, Ohio.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamasha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States "Silver Anniversary" convention and trade show, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

July 31, 1954

On the Horizon

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PROTESTS

Protests by the Society of Independent Motion Picture Producers over the recent French film pact are occasioned more by fears that this will be the pattern for later pacts with Germany and other nations than by worries over the French situation itself. Ellis Arnall, SIMPP president, arrived in Washington this week to present his protests.

CHARLOT AT GENEVA

The late lamented Geneva conference had its impact on the motion picture world, too. Last week pictures appeared in the Italian press and in some U. S. newspapers of Charlie Chaplin, Charlot to Europeans, with Chou-En-Lai, premier of the Chinese Peoples Republic. The pictures were taken in the garden of Mont Fleuri, Chou's Geneva residence, after a luncheon given in honor of the controversial actor by the Chinese Communist representatives.

IMITATION

One of the indications of our new status is a strange kind of television advertising these days. One very large set manufacturer, Crosley, is boasting that it has a "cinema-wide" image.

S.O.S. D.O.S.

If the two-hour television show David O. Selznick is preparing for Fall goes the full 120 minutes without interruption for commercials, as planned, and if it works out so well that middle-commercials come to be abandoned generally, the motion picture exhibitor's best friend in the enemy's camp shall have become a casualty.

CREDIT

Even the photographers are being given credit these days, in the new public awareness of industry experimentation. A wide-eyed editorial writer on the Chicago "Daily News" the other day went so far as to write, under the heading, "Camera Does Its Job": "Whatever the players do in the foreground is just a

bonus. Hollywood may have its faults. Not knowing what to do with a camera is almost never one of them." What brought on this outburst was the writer's recent acquaintance with "Three Coins in the Fountain" and "Golden Mask."

NEW COLOR

Lenticolor is being taken out of the mothballs. The climate is encouraging. New techniques are obviously welcome. Twentieth Century Fox has made test reels in the process, and may even make a feature. It has an interest in Lenticolor. This week, in New York, Spyros Skouras, 20th-Fox president, was conferring with Lenticolor executives.

NEW CINERAMA

"Cinerama Holiday", first new picture to be made in the process of that name since the original and still money-making "This is Cinerama", was being shown to selected audiences this week between shows at the Warner theatre, New York, where the first one is playing. The new feature follows the travels of an American and a Swiss couple through Europe.

FILM LECTURES

Canadian as well as American citizens are to be given opportunity to avail themselves of the series of "Director and the Film" lectures being delivered to the students at UCLA this summer by speakers from the Screen Directors Guild of America. CBS commentator is going to use the lectures, via tape recording.

NEW TARZAN

Hail the 11th Tarzan! He is Gordon Scott, 6 feet, three inches tall, 215 pounds, an ex-Army sergeant, and lately a life guard at the Sahara Hotel, Las Vegas. Sol Lesser signed him the other day for the tentatively titled "Tarzan's African Legend."

James D. Ivers—William R. Weaver—Floyd E. Stone—J. A. Otten—Sam Lesner

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ROUNDUP. New York, Bridgeport, Los Angeles, East Hampton, all are in film news here. In NEW YORK, upper left, Max E. Youngstein, his wife and two children, return from 10 weeks in Europe, during which Mr. Youngstein surveyed promotion and production. Mr. Youngstein is a United Artists vice-president. Also in NEW YORK, right, National Cartoonists' Society president Walt Kelly, left, gives to Egyptian Ambassador Ahmed Hussein a T-square for presentation to famed archaeologist Kamal El Malakh. The occasion was opening of MGM's "Valley of the Kings" at the Plaza. Above, as Columbia's "The Caine Mutiny" opened at the Hi-Way and Beverly Theatres, BRIDGEPORT: player Robert Francis; Mrs. Sperie Perakos; Mr. Perakos, general manager of Perakos Theatre Associates, and Don Felix, Beverly manager. In LOS ANGELES, left, Samuel Goldwyn presents a check for the second Goldwyn scholarship at the University of Southern California to Robert J. Elstad as Dean Stafford L. Warren, left, watches. At EAST HAMPTON, Long Island, right, Stephen L. Marley, who has been elected mayor. Mr. Marley manages the Edwards theatre.

This week in pictures



A PROMOTION which earned a lot of attention. The seven House brothers, of Canada, bachelors all, are shown at the left with seven "brides" they met in New York. Below, the seven carriages arriving at the Radio City Music Hall, where, coincidentally, MGM's "Seven Brides for Seven Brothers" was playing.





A GUEST at the showing in Dublin of the CinemaScope short "Vesuvius Express": Vice-Premier William Norton, center. He is greeted by Louis Elliman, left, chairman and managing director of Odeon of Ireland, and Major Hallinan, a director of the circuit.



by the Herald

HARRIET PARSONS, producer for RKO Radio, as she spoke to trade writers Monday in New York. The public doesn't know the difference between the new gimmicks, she opined; but it does know a good story. And it prefers color. For more comments by the maker of "Susan Slept Here," turn to page 36.



THIS IS ROBERT MITCHUM on the trail of a "killer panther." Director William Wellman and crew film the star on the slopes of Mt. Rainer, for Batjac Productions' "The Track of the Cat," which Warners will release.



SELLING the picture. Jane Wyman, star of Universal's "Magnificent Obsession," poses at the Chicago exchange with Lou Berman, branch manager; Jack Kirsch, president of Allied of Illinois; Alex Halperin, Stanley Warner Theatres division manager; Herb Wheeler, that circuit's district manager, and Richard Graff, Chicago sales manager.

THEATRE MAN'S DOLLAR IN NEW 5-WAY STRETCH



POPULATION AND
TYPE OF RUN

Up to 7,500

| | THE HOUSE | THE STAFF | THE SHOW | SALES APPROACH | OPERATING PROFIT |
|-------------------|--|--|---|--|---|
| | Rent or the equivalent; mortgage payments; depreciation of building and equipment; heat, light, power, telephone and any other costs incurred as owner or tenant | All salary and wage payments to regular and part-time employees. Also cost of uniforms, etc. | All film rental, cost of stage shows, cost of film shipping and handling; projection room supplies but not capital investment or depreciation | All advertising, publicity, exploitation and promotion costs; poster rentals, trailers, accessories and displays; newspaper ads including cooperatives | (or loss) before state and federal income taxes |
| First run | 21% | 29% | 39% | 8% | 7% profit* 8% loss† |
| Subsequents | 25% | 26% | 36% | 10% | 14% profit* 18% loss† |
| Combined | 22% | 28% | 38% | 9% | 8% profit* 8½% loss† |

7,500 to 30,000

| | | | | | |
|------------------|-----|-----|-----|----|----|
| First run | 27% | 26% | 35% | 7% | 5% |
| Subsequent | 23% | 25% | 39% | 8% | 5% |
| Combined | 24% | 26% | 38% | 7% | 5% |

30,000 to 100,000

| | | | | | |
|------------------|-----|-----|-----|----|----|
| First run | 19% | 25% | 38% | 9% | 9% |
| Subsequent | 23% | 29% | 35% | 8% | 5% |
| Combined | 20% | 26% | 37% | 9% | 8% |

Over 100,000

| | | | | | |
|------------------|-----|-----|-----|-----|-----|
| First run | 20% | 29% | 33% | 8% | 10% |
| Subsequent | 19% | 24% | 38% | 10% | 9% |
| Combined | 20% | 27% | 35% | 9% | 9% |

| | | | | | |
|-------------------|-----|-----|-----|----|--|
| GRAND TOTAL | 21% | 27% | 37% | 9% | 8% (88% of theatres reporting) 8½% loss (12% of theatres) |
|-------------------|-----|-----|-----|----|--|

Editor's Note: In those categories where theatres reported a loss (expenses totalling more than 100% of the box office dollar) the total number of theatres reporting was figured in arriving at the median figures for each

classification of expense. Hence the total of the classifications in these categories is more than 100%.

*Two-thirds of theatres reporting; †One-third of theatres reporting.

by JAMES D. IVERS

THE theatremans dollar, coming in at the box office, traditionally is divided into five major categories to cover his budgeted expenses and his profit, if any. Like everyone else, he is having some trouble today stretching it to cover the fixed expenses and still have enough leeway to vary the variable ones so he can squeeze a little profit out at the end.

For many years these budgeted expenses could be worked out fairly well for the average theatre, and by keeping within the accepted rule of thumb the exhibitor could count on a fairly regular, even a substantial, profit.

But like Durante, the exhibitor today finds that those aren't the conditions that prevail. To find out how the exhibitor is

juggling the pieces of that box office dollar under today's shifting and tightening conditions, The HERALD Institute of Industry Opinion asked members of its exhibitor panel to submit confidential figures on their operations. The results reflect the rapid, evolutionary movements now in progress in the industry, showing change in some directions, adherence to tradition in others, and interesting and significant changes in operation in still other directions.

In considering the figures it is important to remember two things about both the old and the new rule of thumb. The first four categories cover the major fixed and basic expenses of theatre operation and the remainder or "profit" category is only so-called profit. It is the remainder, after the expenses,

[Continued on page 14]

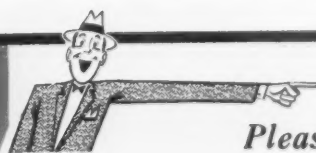
MOTION PICTURE HERALD, JULY 31, 1954

*the
exhibitors
of
America
wrote
this
ad*

ABOUT.....

20th CENTURY-FOX'S DEMONSTRATIONS OF
THE ADVANCING TECHNIQUES

of
CINEMASCOPE



Please turn...

Theatre Man's Dollar In New 5-Way Stretch

[Continued from page 12]

but before local, state and Federal income taxes, personal and corporate.

The second thing is that both the old and the new figures are at best an average, subject to wide variation under varying conditions and places of operation. In fact, the reports of the panel members, summarized in the accompanying table, indicate very strongly that these variations, particularly in the modern industry, are so wide as to make a national average a theoretical norm.

Under the old rule of thumb, widely tested and proved generally true, if a hard working exhibitor allowed 15 per cent of his incoming dollar for the house, 20 per cent for the staff, 35 per cent for the show and 10 per cent for his sales approach, he could expect to pocket the remaining 20 cents and save enough to go to Florida.

The new combined average of typical theatres in situations ranging from small towns to large metropolitan areas, first run and subsequent give this picture:

For the house: up 6 per cent to 21;

For the staff: up 7 per cent to 27;

For the show: up 2 per cent to 37;

For the sales approach: down 1 per cent to 9.

In the combined average this division shows a profit of 8 per cent for 88 per cent of the theatres reporting and a loss of 8 1/2 per cent for the remaining 12 per cent of the theatres reporting. The differential between the breakdown figures plus the profit or loss and 100 per cent is accounted for by the fact that in computing the combined average the breakdown figures for those theatres showing a loss were averaged with the figures for those showing a profit.

The indicated profit, on the basis of the national combined average is, of course, 6 per cent.

Two facts are noteworthy about that indicated loss figure. First of all losses were reported only by those theatres in population areas of up to 7,500, indicating some ground for the complaints that it is the smaller theatres which are suffering most in the present transitional stage of the industry. Secondly, to lessen the blow slightly, those exhibitors which submitted figures showing a loss hastened to point out that they weren't operating entirely on a philanthropic basis. Most of them said the profits from refreshment sales were keeping them alive.

House, Staff Show Greatest Rise

As was to be expected the categories showing the greatest increases from the old standard rule of thumb are those covering "The House" and "The Staff." In the first instance, the replies from panel members indicated that the increase, ranging from 4 per cent to 12 per cent with the average at about 6 per cent, arises from the cost of new equipment installed in the last two years to encompass the new projection techniques. It must be remembered, however, that even if the new techniques had not been introduced when they were there would have been great need of expenditures for new equipment in recent years. Hundreds of theatres up until recently were operating with pre-war out-dated projection and sound equipment.

Here again, the figures show that increased costs of equipping and operating the house have been greatest among the theatres in smaller towns, being as high as 27 per cent of the overall budget in cities of 7,500 to 30,000.

Increases for the staff, reflecting higher and higher payroll

costs, were greatest in first run theatres in large cities. There they are up 9 per cent to a total of 29. But the smallest increase is recorded in subsequent run houses in the same areas, where it was only 4 per cent for a total of 24.

The average figures for "The Show," covering film rental, do not reflect, fairly or unfairly, as large an increase as might be expected. Again, it is highest in the smaller situations but even there the greatest increase is 4 per cent to 39. Nevertheless it is to be remembered that with the "remainder" or profit before taxes figure as low as it is, even a slight increase in film rental would bring cries of distress, perhaps justifiably, from any exhibitor.

Slight Decreases Are Indicated

The figure indicated for "Sales Approach" covers all advertising costs, including not only newspapers, but posters, trailers, accessories and displays. Slight decreases are indicated all the way down the line with only two exceptions. But even those slight decreases are important when it is considered that only a 1 per cent drop in the average figure represents a 10 per cent cut in advertising budgets. Also it is to be taken into account that while the cost of advertising has risen in proportion with other costs, the exhibitor, limited by increased expenditures in other categories, is spending less money in this important area.

In comments accompanying their responses to the questionnaire exhibitor panel members, particularly in the smaller situations, indicated the gravity of the economic squeeze in that type of operation. One owner, submitting complete figures for a two theatre operation in a small town, showed the effect of costs, drive-in competition, and increased film rentals thus:

In May, 1949, with no drive-in opposition, Theatre A had receipts of \$5,330.81, expenses of \$3,425.68 and a profit before taxes of \$1,905.13. Film rental (first run) totalled \$861.72.

In May, 1954, playing against two drive-ins with second run, the same theatre had receipts of \$4,694.27 and expenses of \$5,284.46 for a loss before taxes and "amortization and depreciation of new equipment" of \$590.19. Film rental in this instance totalled \$1,888.86.

In May, 1949, Theatre B, again with no drive-in opposition, had receipts of \$7,760.50 and expenses of \$5,458.29 for a profit before taxes of \$2,302.21. Film rental was \$919 for first run.

In May, 1954, with two drive-ins in opposition, the figures were: receipts, \$5,485.44; expenses, \$6,321.92; loss, \$836.48. Film rental in this instance was \$1,535.30 (any run).

Additional comments from the panelists were these:

"As we have shown we actually end up in the red, based on our box office dollars only. Our profit on our concession trade amounts to about 20 per cent of our box office dollar and therefore we end up with a profit before taxes of about 2 per cent"—Oklahoma Exhibitor.

"The film cost in small towns is too high. Larger situations can afford to pay 50 per cent on their gross. . . ."—Oklahoma Exhibitor.

"Lower grosses, television competition, higher fixed overhead and higher film rentals have about taken all the profit. . . ."—Missouri Exhibitor.

"The small towns are lucky to break even nowadays. . . ."—Pennsylvania Exhibitor.

"Most of the fixed expenses are in the 'House' category, consequently that figure is raised considerably. To a certain degree this is also true of 'Staff'. As grosses receded this percentage was kept in line but only up to a certain point. Subsequent run houses in clear situations are in a position to cut their film costs drastically if the film buyer did not cry 'wolf' too often when it was not necessary because with a few exceptions the film companies are most cooperative. As far as 'Sales Approach' is concerned, it merely remains for the individual theatre to decide just what proportion of his gross must be protected by advertising and publicity."—North Carolina Exhibitor.

they saw SCENES FROM

GARDEN OF EVIL

Color by TECHNICOLOR

IN
CINEMASCOPE

GARY COOPER · SUSAN HAYWARD · RICHARD WIDMARK

Produced by CHARLES BRACKETT



they said:

"I was thrilled to see the wonderful productions that will be forthcoming from Fox Studios. The color, the sound, the complete focus of the picture at all times will bring a better form of entertainment in the new pictures and greater audiences to all of our theatres. We are most appreciative of what Mr. Darryl F. Zanuck and Mr. Spyros Skouras have done for the entire industry." —Myron Blank, Central States Theatre Corp., Des Moines, Iowa

"I have been thinking about turning my theatre into anything I could, and now I think I will remain in show business."

—Jack Mapel, Barneys Theatre, Point Marion, Pa.

"Speaking for the small town, CinemaScope is greater than ever. After seeing the demonstration, am looking forward to bright future." —Joe Shannon, New Life Theatre, Woodsfield, Ohio

"Could forget about T.V. competition after seeing this." —Robert Lowrey, Starlite Drive In, Jonesboro, Ark.

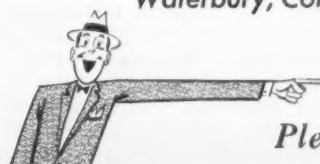
"So greatly impressed with the superiority of the lenses and stereophonic sound that I am going to recommend that my accounts all install stereophonic sound."

—Alden Smith, Mutual Theatre Service of Michigan, Detroit, Mich.

"It will do much to bring back more business to the theatre." —Frank Panopoulos, State Theatre, Clairton, Pa.

"It is just, I would say, terrific. This is certainly a credit to the entire industry and I would say that the future looks very bright with pictures of that kind."

—Joseph Dolgin, Pine Drive In, Waterbury, Conn.



Please turn...

KEY GROSSES RISE WITH SUMMER TEMPERATURES

Studies Show Big Pictures Drawing Well in Many Types of Situations

Grosses throughout the country continue to rise generally with the summer temperatures, a check of key spots indicates. Reasons for the revitalized business vary—some cite bigger and better pictures, others claim TV fatigue. Most important is that the upswing augurs a brighter future.

A report from Memphis shows that first run attendance is "well above normal summer business." "Gone With the Wind" drew "six times the average-size audience," according to Arthur Groom, manager of Loew's State, who said that the picture in its first week drew the biggest gross since it first played in the house in 1940. Recent standout business was reported on "The High and the Mighty," "Three Coins in the Fountain," "Knock on Wood," and "Garden of Evil." In some cases, it was said, patronage was doubled over that of an average week.

Memphis neighborhood houses report spotty attendance depending on the picture.

In the Cleveland area a comparison was made for April, May and June in 1953 with the same period of this year. The results showed that downtown first run business was on the upgrade both in the number of patrons and the gross. De Luxe first run neighborhood business was better with box office attractions this year than last; subsequent run business was lower than it was last year.

Frank Murphy, Loew's Theatres division manager, and Richard Wright, Stanley Warner district manager, both corroborated the statement that the first run houses in their jurisdiction are generally bettering last year's grosses. They attributed this largely to the number of fine attractions and interest in new media.

Find New Interest in Quality Productions

De luxe first subsequent run houses, like the Fairmount, Fairview, Richmond and the Maryland, according to their circuit owners, draw heavier attendance with the big pictures this year than last, clearly indicating a new interest in quality motion picture entertainment. But all report that average pictures fail to do real business.

Subsequent houses, the survey indicates, are in box office trouble. Most of them do not have new equipment. This rules out the possibility of playing the big, new product even if it were available. But, according to

"SEVEN BRIDES" SETS MUSIC HALL RECORD

The biggest opening day gross ever recorded at Radio City Music Hall in New York was announced last Thursday for MGM's CinemaScope production, "Seven Brides for Seven Brothers," which hit \$25,100. The unusual business continued through the weekend to chalk up a new high for the first four days. Approximately 100 first run bookings are set for the film next month. The film also broke a 26-year record at Loew's State in Houston, it was said.

J. Stuart Cangney, Jewel theatre, the little neighborhood theatre has been going through an arid picture period the past six months.

"The long downtown extended runs hold up product so that we have long stretches of weeks when there are no availabilities to subsequent run theatres," Mr. Cangney says. "As a result we have to run either second string pictures or revert to repeat runs of the old box office hits. Result is that even with the added 10 per cent Federal tax in our jeans, we are still doing less business than we did last year."

The Pittsburgh territory reports generally improved business this year over last, with CinemaScope and Cinerama coming in for a share of the credit.

Problems in Pittsburgh But Big Ones Draw

This has been a trying season for Pittsburgh exhibitors, due to several factors which haven't been so pronounced in other sections of the country. Pittsburgh faced two major strikes, a crippling transit tieup and a department store strike which began in November and still is in progress. The highly industrialized section, too, was plagued with an increase in unemployment and cutbacks in production due to the end of the war in Korea.

However, the picture is still the thing. "This Is Cinerama" in its seventh month at the Warner theatre, has been doing its biggest business the past weeks. The Fulton did excellently with "Three Coins in the Fountain."

A Stanley Warner executive noted that the Pittsburgh zone, which includes 87 houses throughout the Tri-State area in Western Pennsylvania, Ohio and West Virginia, has closed only eight houses this summer and will reopen them this fall.

Practically all circuits have installed CinemaScope, and many of the independent operators such as Al Weiss in McKeesport

have realized that the wide screen is a vital necessity. Mr. Weiss announced last week that he will install CinemaScope in his second run Capitol theatre in addition to his major first run Liberty.

As usual drive-ins are doing well, especially those which have CinemaScope installations.

CinemaScope Especially Strong in Cincinnati

The Cincinnati survey reveals the turnstiles are clicking and the receipt curves point upward in those houses which show CinemaScope, although there are a few isolated exceptions. Three downtown and five suburban houses in Cincinnati show CinemaScope programs, although on a sporadic basis. When playing regular product, business conforms to the usual pattern, the better pictures taking good grosses, while those in the mediocre category "wither on the vine" from the box office angle. Outstanding business currently in Cincinnati is being done by Cinerama.

Although CinemaScope has proved a blessing to theatres showing it, the subsequent run houses are suffering an adverse reaction because of these showings.

F. W. Huss, Jr., president of Associated Theatres, expressed the plight of fellow theatremen and their thinking on business conditions.

"Although business normally is better during the hot summer months, because of patrons taking advantage of cooling systems, our greatest problem is securing product. Our bookings are becoming increasingly more difficult. Downtown showings of CinemaScope eliminates the regular product for subsequent run availability. We are not equipped to show CinemaScope, and even though we were, the smaller houses could not afford to pay the high percentage terms which the distributors are demanding. This limitation is working a definite hardship and makes it impossible for us to plan or predict what the future business will be, if any. . . ."

Some drive-ins in the area are booking first run product while others are playing triple bills of the older releases. Business generally at the outdoor theatres is good.

Improvement in Baltimore Expected to Continue

In Baltimore business is better and exhibitors have ample reason to expect a brighter future, according to a consensus of opinion of theatre owners. A particular note of optimism is sounded by Leon Back, president of Allied Motion Picture Theatre Owners of Maryland and general manager for Rome Theatres, a local circuit.

"Business has shown a marked improvement," said Mr. Back, "and indications are it will be even better in the near future."

*they
saw*

SCENES FROM

Broken Lance

Color by DeLuxe

IN
CINEMASCOPE



SPENCER TRACY
in
Broken Lance

co-starring

ROBERT WAGNER · JEAN PETERS
RICHARD WIDMARK · KATY JURADO

*they
said:*

"I think the difference shown in this reel between stereophonic sound and both optical and magnetic is an eyeopener. It proves beyond a question that stereophonic sound is a vital part of proper theatre presentation. It goes without saying that the lineup of forthcoming 20th Century-Fox pictures constitutes the finest program ever issued by a major studio."

—Dale McFarland,

Greater Indianapolis Amusement Co.,
Indianapolis, Ind.

"I am signing up for CinemaScope right away. I am very favorably impressed."

—Sam Resnick, Playhouse,
Andover, Mass.

"This is the first time in my experience that any film company has ever tried to make me a rich man. My thanks to all the Fox officials." —Mel Koff, Glenside Theatre,
Glenside, Pa.

"...As Mr. Zanuck said—The future looks much brighter."

—Russ Leddy,
Orpheum Theatre, Green Bay, Wis.

"Terrific! The sound was especially fine. Of course you don't have to sell this kind of product. The sound was marvelous and the new lenses are out of this world. These pictures are 'money in the bank'."

—Russ Schmidt,

John Hamrick's Tacoma Theatres

Don't short-change
your patrons!
Give them
CINEMASCOPE
at its best...
**4-TRACK MAGNETIC
STEREOPHONIC SOUND**
for best boxoffice results!



Please turn...

Terry Ramsaye Says

● ● ● ● ● ●

PROMOTING AGAIN

THAT promotion of "a Canadian film industry producing for the international market," now develops as something less than a big movement. Once again it is the ostentatiously ornate introduction of a project to finance a picture with a budget of a million dollars—for the first film. A correspondent in Ottawa sends the July "Mayfair Magazine which is an exclusive small-circulation job for wealthy homes which is used to introduce the subject" by two British production personages of admitted capacity and status. It is of interest and challenge naturally to some native patriots, who consider that Canada needs a film industry "to tell its story to the world."

It will be admitted at once that Canada has risen to rank of independent power among the great nations. This is so well understood and accepted that the story requires no telling. Every day's international politics and every day's financial pages attest that Canada has arrived. Meanwhile, your correspondent is slightly irked by finding himself involved in some of the more recent utterances in the Canadian press. It is charged that Terry Ramsaye has "pooh-poohed" the "industry" idea in *MOTION PICTURE HERALD*. It is apparently being assumed, for the purpose of continuing the publicity, that I have taken a position opposed to the notion, which is distinctly incorrect. I did venture a paragraph indicating that there did not appear to be adequate provocation for a big world-ambitious Canadian film industry, and indicated some reasons why. Perhaps it would be well to restate the opinion.

There is certainly no reason to dispute the fact that Canada has many resources that can be important to motion picture production: such as capital, energy, enterprise, a magnificent range of physical scenery, and a reasonably proportionate sprinkling of talent. The determinate fact would seem to be that Canada, like every other nation on the globe, is not big enough to enjoy prospect of important competition with the ever dominant American industry. This theme was explored in a most extraordinarily calm and competent fashion in that book entitled "The British Film Industry" by "P.E.P.", issued for the British Film Institute, with the authoritative, though any-

mous collaboration of high expert and authoritatively placed persons in the industry who had easy access to indisputable figures.

That book, which has had notice in these pages before, stated flatly that all nationalistic film enterprise would have to be supported in the world market by government subsidies. This was based on the recognition of the overwhelming power of the American industry with its vast home market. The correctness of that judgment was in sequel very quickly demonstrated by the unhappy reports on Britain's own Government's adventures in the production of films.

No exception is to be made in the case of Canada. Canada has everything that it takes except the trade-weight of its market as a component of the total world scene. It is unlikely that much will be done to change that as long as the United States continues to hold together as an industrial entity.

No question of abilities and constructive purpose of service to Canada is involved. The controlling facts are in the basic figures pertaining to worldwide distribution of motion pictures.

That is not to "pooh-pooh" Canada, as was charged by Mr. Ken Johnson the other day in the "Toronto Telegram."

According to formula, the next we will hear will be repetition of a charge from London's Wardour Street that the American industry is involved in a conspiracy to suppress the Canadian industry and that I am its agent. Remember "The Magic Box."

FINANCIAL NOTES—An index to the cautious financial state of the nation is to be had in a report from the Coney Island beachcombers. They constitute a guild of prospectors who, each morning, rake, comb and sift the top layer of sand along the Coney Island front for the salvage of lost money, jewelry and assorted minor objects of value. We are now informed that the business has gone to hell entirely, yielding an average of less than 50 cents an hour, whereas "in the good old days" the sand sifting brought sometimes as much as \$3 or \$4 an hour. Even the peanut spendthrifts of Coney Island can't afford to be reckless any more.

Warners' Heads See New Films

HOLLYWOOD: "Having seen 'A Star Is Born', 'Dragnet' and 'Battle Cry', and knowing what is to follow, as outlined by Col. Jack L. Warner, we are confident that the outlook for Warner Bros. and exhibitors is the brightest in the long history of this company," Ben Kalmenson, vice-president in charge of distribution, told home office executives and district sales managers in the closing session of a two-day meeting at the Burbank Studios Tuesday.

The previous day Harry M. Warner told the executives the company was "in the best position of its history. With an unprecedented line-up of fine pictures completed, currently in production and scheduled for production, we can confidently expect to further improve our position," he said.

Stressing the value of teamwork, Jack L. Warner praised the support the production organization has received from every division of the company.

Mr. Kalmenson discussed the policy and dating of "A Star Is Born," "Battle Cry" and "Dragnet," and Mort Blumenstock, vice-president in charge of advertising and publicity, addressed the group, outlining campaigns on the upcoming product.

William Broidy to Make Four for Allied Artists

HOLLYWOOD: Allied Artists executive producer Walter Mirisch has announced an agreement has been finalized under which William F. Broidy will produce four pictures for the company this year, and has an option to make four more during the next 12 months. The first picture will start late this month with the others going before the cameras at the rate of one a month through October. The first will be "Dynamite Anchorage," to star Dane Clark, followed by Richard Conte in "Cry Vengeance"; "Rider of the Ruby Hills," and "Desert of the Damned," an Oliver Drake original.

Manitoba Exhibitor Unit Reelects Miles President

WINNIPEG: The annual meeting of the Manitoba Motion Picture Exhibitors' Association returned S. Richard Miles of Western Theatres to the presidency, along with the same board. The meeting heard reports on the amusement tax, TV, wide screen, press treatment and other matters. A dinner, which was preceded by a cocktail party, ended the convention.

Canada Imports Up

OTTAWA: Imports of films into Canada increased slightly to \$2,744,000 during the first four months of 1954 as compared to \$2,729,000 in the corresponding period last year, the Canadian government has reported.

*they
saw*

SCENES FROM

WOMAN'S WORLD

IN
CINEMASCOPE

Print by TECHNICOLOR

CLIFTON WEBB · JUNE ALLYSON · VAN HEFLIN · LAUREN BACALL

FRED MacMURRAY · ARLENE DAHL · CORNEL WILDE

Produced by CHARLES BRACKETT



they said:

Don't short-change
your patrons!
Give them
CINEMASCOPE
at its best...
4-TRACK MAGNETIC
STEREOPHONIC SOUND
for best boxoffice results!

"Extremely impressive. Twentieth Century-Fox is to be congratulated on their lineup of product and the confidence they have expressed for the future and in the progress of the industry."

—Walter Reade, Jr., President, Theatre Owners of America

"I think this is the best thing that could happen to all exhibitors. It will relieve the confusion that has prevailed in their minds for a long period of time."

Al Aved, Aved Booking & Buying Combine, Minneapolis, Minn.

"It's tops. As many years as I have been in show business it is the greatest thing that has happened to keep people in the business. Thanks to 20th Century-Fox for bringing this great medium to our business."

Nelson Ward, Nelson Theatre Circuit, Lexington, Kentucky

"The new invention of the advancement of stereophonic sound is terrific, and it certainly looks like the forthcoming product is the best that has ever been made."

—Jack Haynes, United Detroit Theatres,
Detroit, Michigan



Please turn...

NEW YORK THEATRES WIN PARTIAL TAX VICTORY

Temporary Injunction to Be Determined at Court Hearing September 13

A decisive victory was won by New York City exhibitors last Thursday in their fight against the recently passed municipal five per cent amusement tax, when Supreme Court Justice Nicholas M. Pette issued a temporary injunction against the tax's "major fraction" feature, declaring it illegal and setting the case for trial September 13.

The hearing will decide whether the injunction should be made permanent.

Exhibitors and Attorneys Hold Strategy Meeting

In the meantime exhibitors and attorneys representing five Queens theatres which won the temporary injunction called a strategy meeting Tuesday, July 27, to map future plans in their opposition to the tax. The meeting was held in the offices of Joseph R. Vogel, Loew's Theatres vice-president.

The new development postponed a hearing previously set for Monday in Supreme Court, Queens, at which exhibitors and city attorneys were to have filed orders for the court to sign. The exhibitor order, when presented, will be argued along with the form of order to be drawn up by the city. Amount of bond to be posted by plaintiffs also will be argued.

In another development the city at the weekend issued a warning that exhibitors are expected to comply strictly with the tax despite the court ruling.

Justice Pette's ruling temporarily enjoins the city from collecting "breakage" on the admission tax in cases where the local law required payment of a full cent in place of a fraction exceeding one-half cent. The injunction does not go into effect, however, until a formal order is signed by the court. Exhibitor lawyers were expected to present the order soon after Tuesday's meeting.

Restraining Order Does Not Halt Collection of Tax

The restraining order does not halt the collection of the tax. Although three other charges were filed recently by the five Queens theatres against the city, the court found only the city tax's "major fraction" feature to be illegal. All the original allegations against the city filed by the five houses, including violation of the state enabling act, will be brought before the court in the September trial.

City Comptroller Lawrence E. Gerosa, who issued the warning to the exhibitors, said he had been advised by Corporation Counsel Adrian P. Burke that the city would file a notice of appeal from Justice Pette's decision "the moment an order is signed." The filing of appeal would auto-

COMPO UNIT HITS LEAGUE ON TAX

COMPO's National Tax Repeal Campaign Committee, in a bulletin received last week by all state and Congressional district tax campaign committees, sounded a sharp attack upon the League of Municipalities for resorting to "a barefaced fake" in its efforts to stir other cities and towns to follow New York City's action in imposing a city ticket tax. Also assailed in the bulletin are the proponents of city amusement tax legislation in Minneapolis, contending they, along with the League of Municipalities are "shamefully distorting" the truth of the Federal Government's reduction in the admission tax.

matically stay the temporary injunction, city officials said.

Mr. Burke expressed confidence that the city would win on appeal on the ground that the major fraction provision in the law followed established practice in tax administration, banking and commerce.

The feeling was strengthened at Tuesday's meeting that local exhibitors expect to comply with the full provisions of the tax.

Exhibitor attorneys, after huddling with Harry Brandt, president of Brandt Theatres; Eugene M. Picker, Loew's Theatres vice-president in charge of foreign distribution; Martin H. Newman, comptroller, Century Theatres, and Sam Rinzler, president of the Randforce Circuit; expressed the opinion that "principal consideration" would be given to continued collection of the full tax and the holding of the breakage difference "in trust" pending a final determination of the suit.

The attorneys were to meet with Stanley Buchsbaum, the city's Assistant Corporation Counsel, in his office Wednesday to discuss the terms of their order and other particulars in the case.

Screen Directors Plan Headquarters Building

HOLLYWOOD: The Screen Directors Guild membership has approved the erection of a \$300,000 headquarters building which will include, in addition to Guild offices, a 435-seat theatre, an exhibition gallery, and a library. Randall Duell and Arthur Froehlich are the architects in charge of the project, which has been two years in the planning stage. The theatre will be completely equipped for all sizes, kinds and styles of picture presentations, including television, and also live performances.

RKO Circuit Net Up to \$418,666

Consolidated net income of RKO Theatres Corporation and subsidiary companies for the second quarter of 1954 was \$418,666.37, after taxes and all other charges, including profit of \$12,267.05 on sale of capital assets, before taxes. This compares with consolidated net income for the second quarter of 1953 of \$92,240.54, after taxes and all other charges, including profit of \$5,569.59 on sale of capital assets before taxes.

Net income before deduction for special items for the first six months of 1954 was \$955,117.79 as compared with \$368,553.32 for the first six months of 1953. After deduction of special items the net income was \$904,024.80 for the 1954 period as compared with a net income of \$417,602.32 in 1953.

The special items in the 1954 period included losses from the disposal of theatre properties amounting to \$86,092.99, resulting in the elimination of Federal income taxes of \$35,000 which otherwise would have been payable on net income. Special items in the 1953 period included a profit of \$10,949 from the disposal of theatre properties which, however, resulted in a reduction of \$38,100 in Federal income taxes for that period.

MGM Buys Plaza, Third in South Africa

The Plaza theatre, Capetown, South Africa, has been purchased from Schlesinger interests and has been operated as an MGM showcase since July 1, it is announced by Morton A. Spring, first vice-president of Loew's International Corporation. The theatre seats 1,748. Panoramic screen and Perspecta Stereophonic Sound equipment are being installed. As soon as government regulations permit, CinemaScope equipment will also be installed. The Plaza, to be renamed the Metro, is the third MGM theatre in South Africa. The other two are the Metro theatres in Johannesburg and Durban. MGM now has 41 theatres abroad.

Variety Charity to Benefit From Dallas Turtle Derby

The Fifteenth Annual Turtle Derby sponsored by the Variety Club of Dallas, will be September 11, at the Fair Park Ice Arena, in that city. Proceeds go to the club's charity, the Boy's Ranch at Bedford, Texas. Prizes in the Derby are \$2,000, \$1,000, and \$500.

they saw SCENES FROM

DARRYL F. ZANUCK'S
THE EGYPTIAN
 Color by DELUXE
 IN
CINEMASCOPE



JEAN SIMMONS · VICTOR MATURE · GENE TIERNEY
 MICHAEL WILDING · BELLA DARVI · PETER USTINOV
 and EDMUND PURDOM as The Egyptian



they said:

"Great technical advances. Greatest line-up of pictures in the history of 20th Century-Fox. One of the great thrills of my life."

—R. J. (Bob) O'Donnell,
 Interstate Theatre, Texas

"I was tremendously impressed. The properties which they have started to produce give me a tremendous lift and it is my wish that other distributors would follow in line with Fox and use CinemaScope, Stereophonic Sound and good stories."

—Walter Higgins, Prudential Circuit

"Unquestionably a display of some of the greatest pictures we shall have the pleasure of seeing, for some time to come."

—Arthur Krolick,
 Paramount Theatres, Buffalo

"Zanuck did a tremendous piece of work on this. I don't see how anybody would not want to go all the way now. There is no real substitute or anything 'almost as good'. This is the real thing."

—Ben Shearer, B. F. Shearer Co.,
 Seattle, Wash.

"Tremendous demonstration of this great medium from 20th Century-Fox. The company is to be congratulated on the forthcoming product and on their scope and grandeur."

—Robert Falk, Town Theatre,
 Mankato, Minn.



Please turn...

ALLIED MEETS MAJORS AUG. 17

Wisconsin Group Attacks Distributors, Asks U. S. Step Into Situation

Allied States Association's committee to meet with distributor heads has tentatively set the week of August 17 for those meetings in New York, it was announced there this week. The scheduling of the meetings followed a series of developments in Allied's ever-growing campaign against various distribution policies. They were:

A blast against distribution from Wisconsin Allied and a resolution demanding that the national organization ask the Government to step into the industry picture, as outlined in a belligerently anti-distribution statement from Abram F. Myers, Allied general counsel, and released two weeks ago.

The disclosure that all Allied regional units currently are busy surveying their members for examples of specific distribution abuses.

A personal statement from Ben Marcus, national Allied president, dealing with the so-called print shortage which he predicted would "definitely hasten the closing of considerably more subsequent and small town theatres."

The Allied-distributor meetings were arranged by Mr. Myers in Washington, Mr. Marcus in Milwaukee and Wilbur Snaper, president of Allied of New Jersey, in New York. It is planned that meetings will be held with each company separately August 17, 18, 19 and 20. The principal issue at hand will be Allied's complaint that high rentals have been depriving exhibitors of the benefit of the recent Federal admissions tax reduction.

Allied has preferred to hold the meetings the week of August 17 because those days immediately precede Allied's summer board meeting in West Virginia and thus Allied officials from the west could make both the New York sessions and the board meeting on one trip.

Wisconsin Resolution

It was late last week that Wisconsin Allied came out strongly in favor of seeking Government intervention in the event that the New York meetings fail. To this end the unit's board of directors passed a resolution reading:

"Be it resolved that we, the board of directors of Allied Independent Theatre Owners of Wisconsin, hereby endorse the stand and statements of Abram F. Myers, national Allied general counsel and board chairman,

ALLIED'S MEETING A "SILVER ANNIVERSARY"

Allied States Association's annual convention set for the Schroeder Hotel in Milwaukee October 12-14 will be known as the organization's "Silver Anniversary Convention and Trade Show," it was announced this week by the convention's co-chairmen, Ben Marcus, national Allied president, and Sig Goldberg, president of Wisconsin Allied, the hosting unit. To help make the convention the largest in Allied's history, the chairmen announced that William Ainsworth, past president and past treasurer of Allied, had accepted the chairmanship of the national attendance committee and is devoting his time exclusively to the consummation of this end.

as outlined in his statements to the trade press regarding the distributors' current film rental policies; and

"Be it further resolved that should the national Allied committee, appointed to meet with the heads of the distributing companies, fail in its attempts to persuade the distributors to return to a 'live and let live' policy as it relates to film terms, then we, the board of directors of Allied Independent Theatre Owners of Wisconsin, urge that national Allied take immediate steps to seek Government intervention; and Wisconsin Allied's national director, Sig Goldberg, is hereby directed to formally present such a request for Government intervention at the next national Allied board meeting scheduled at White Sulphur Springs."

All Allied regional units now are urgently soliciting their membership for information to support the charges that current sales terms are giving the distributors rather than exhibitors the major benefits of the reduced Federal admission tax.

Some Supply Forms

Regional bulletins to members all feature the subject prominently and urge exhibitors to get documented information in the hands of their local officers or to Mr. Marcus before the meetings in New York are held. Some organizations are supplying a form which they ask members to fill out, detailing substantiation for whatever figures may be presented, whether because of "higher fixed percentages, no adjustment in scales to allow for added net gross, floors under scale deals, etc.," as one regional bulletin suggests.

It concludes: "If for some reason you are reluctant to sign your name, just describe

your type of theatre. But time is short. Send the information now."

Mr. Marcus spotlighted the print shortage question in a press release from Milwaukee. "It has been reported," he said, "that even Metro-Goldwyn-Mayer, who has always had enough prints for good distribution, has now reduced, as much as 40 per cent, the number of prints for some of its exchanges. Other distributors report similar reductions."

The Allied president called the reduction "a very short-sighted and foolish economy" which would tend "to destroy all orderly clearance for subsequent runs and will prohibit small towns from showing the much-needed box office pictures within a reasonable time after first run cities."

Mr. Marcus said it was a senseless economy move on the part of the distributors and, speaking of the small and subsequent run theatres, concluded: "It is a fallacy, proven time and time again, to think of eliminating this type of theatre and retain the profitable position the distributors have enjoyed this last year."

Johnston Will Talk to Independent Distributors

Eric A. Johnston, president of the Motion Picture Association of America, will address the Independent Motion Picture Distributors Association of America, at a closed membership luncheon meeting August 9, in New York. He is expected to outline the problems facing the industry in its negotiations with the French Government, particularly regarding the \$380,000 "subsidy" aspect. Independent distributors are said to be greatly exercised over the possibility the money may be used to aid French films here in a manner similar to the subsidy enjoyed by Italian Films Export.

Republic Pictures Reports 26-Week Net of \$480,393

Republic Pictures Corporation and its subsidiaries this week reported a profit of \$1,045,393, before Federal tax provisions, estimated normal and surtaxes of \$565,000, or a net profit after taxes of \$480,393 for the 26 weeks ended May 1, 1954. This compares with a profit of \$1,019,150 and a net after taxes of \$473,150 for the like period in 1953.

Universal Refinancing

Universal is refinancing its debentures through the First National Bank of Boston. On September 1, 1954 it will redeem outstanding 3½ per cent sinking fund debentures, due March 1, 1959. In the public hands currently, there is \$2,393,000 of such debentures.

Wallis Sets Air Force Film

HOLLYWOOD: Hal Wallis has announced plans to produce the late General H. H. "Hap" Arnold's story of the American Air Force. Mr. Wallis has purchased the Arnold autobiography, "Global Mission," from the general's widow, Mrs. Eleanor P. Arnold.

*they
saw*

SCENES FROM
Irving Berlin's
**THERE'S NO BUSINESS
LIKE SHOW BUSINESS**

Color by DE LUXE

IN
CINEMASCOPE



MARILYN MONROE · ETHEL MERMAN
DAN DAILEY · DONALD O'CONNOR
MITZI GAYNOR · JOHNNY RAY

*they
said:*

"After seeing this production, the exhibitors should walk out feeling two and a half times better than ever. Thanks to 20th Century-Fox genius for producing fine motion pictures. Our industry knows what the outlook for the future will be."

—Max Chasen, Hollywood Theatre,
Atlantic City

"Without Stereophonic Sound, an exhibitor is not a competitor."

Mr. & Mrs. John Praggastis, State Theatre,
Oregon City; Ross & Isis Theatres
at Monmouth & Independence, Ore.

"The new product looks wonderful. And the casts they are putting in the pictures are really something! CinemaScope is wonderful, but I see they're not relying on CinemaScope alone. You have wonderful pictures and wonderful properties."

—Herb Sobottka, John Hamrick Theatres,
Seattle, Wash.

"I think the outlook for 20th Century-Fox is great and I was agreeably surprised at the new techniques that have been developed in the last year."

—Mary Burnett,
Loew's Theatres, Indiana

"I feel more confident than ever of the future of this business with such impressive improvements technically and with the lineup of such film productions for future release."

—Roy White, Mid-States
Theatres, Inc., Cincinnati, Ohio

Don't short-change
your patrons!
Give them
CINEMASCOPE
at its best...
4-TRACK MAGNETIC
STEREOPHONIC SOUND
for best boxoffice results!



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"EGYPTIAN" PREMIERE WILL GET ROYAL CARPET TOUCH

Twentieth Century-Fox's biggest picture in its current lineup—the \$5,000,000 epic, "The Egyptian," personally produced by Darryl F. Zanuck—will make its first appearance before the public the night of August 24 at the Roxy theatre, New York, and will benefit one of the popular charities, the National Foundation for Infantile Paralysis.

The announcement was made jointly this week in New York by Basil O'Connor, Foundation president, and Spyros P. Skouras, president of the company. The announcement said the opening will be "Hollywood style," and will herald the approach of the city's fall social and theatrical season. Personalities from stage, screen, TV, the professions, politics, will be present; and they will be "covered" by TV, radio, newsreel, and the press.

The proceeds in entirety will be given the Foundation's March of Dimes. The theatre, which has always been a company "showcase," and launched its Cinema-Scope system, will be refurbished for the occasion.

Half of Frozen U.S. Funds To Go to Italian Banks

ROME: Fifty per cent of the frozen funds of American distributors here will be entered into the accounts of selected banks, it was disclosed this week in an authorized statement by ANICA. The arrangement was settled under an agreement between the Motion Picture Export Association and ANICA, it was said. The purpose of the agreement is to allow the banks to participate to a greater extent in giving credit to native producers. It is expected the bank will be encouraged to finance native production more generously in view of getting a larger share of the blocked American deposits. It is likely that most of the 50 per cent of the frozen funds will be deposited with the Banca Nazionale Del Lavoro, for grants to production, and the Banco Di Santo Spirito, for financing the export of Italian product. Both banks are government-owned.

National Film Service Acquires RKO Exchange

National Film Service last week took over RKO Radio's distribution in Indianapolis. The move was made through the NFS affiliate, States Film Service, which has branches in that city, and in Cincinnati, and Cleveland. In charge of the operation is P. K. Wessel, States vice-president.

Papers Reject Ads For "French Line"

The "New York Times" last week rejected large display advertising showing Jane Russell in her dance posture in "The French Line," heralding the opening of the film in subsequent run houses in the Metropolitan area. The "World Telegram and Sun" ran the ad Wednesday but declined to repeat it Thursday. The ad copy prominently featured the catchwords: "That Picture" and "That Dance." Other New York newspapers carried the large display ads

placed by RKO Radio on a cooperative basis. Newspapers in other sections of the country, notably Chicago, also have refused the advertising. Meanwhile Catholic clergymen and members of their parishes in Greenwich, Conn., picketed the Pickwick theatre there which opened the film last Wednesday for a three-day run. In Lynn, Mass., Mayor Arthur J. Frawley ordered the Capital theatre Monday to stop showing "The French Line."

Vote Partial Excise Relief For UHF-VHF TV Receivers

WASHINGTON: The Senate Finance Committee Monday voted to give television set manufacturers a \$7 excise tax credit on each TV set capable of receiving both very high frequency and ultra high frequency signals. The provision, tacked on to a highly technical estate tax bill passed by the House, is designed to stimulate production of UHF television sets. However, the relief doesn't go as far as UHF partisans wanted; they had recommended repeal of the 10 per cent manufacturers' excise tax, which works out to much more than \$7.

Paramount Will Celebrate Its 40th Anniversary

"Paramount's 40th Anniversary—A Salute to the Future" will be the title of the company's national sales drive this autumn. The company said this week it would be the biggest event in its history. It will open August 29, and continue to December 4, and it will include the traditional Paramount Week, September 5-11. Eleanore Odell, secretary to Salt Lake City branch manager F. H. Smith, will receive a cash prize for submitting the title for the drive. Second prize will go to Theresa Boehm, cashier at the St. Louis branch. Her entry was the sub-title, "A Salute to the Future." Drive Coordinator will be Monroe Goodman, assistant to A. W. Schwalberg, president of the Paramount Film Distributing Corp.

NLRB May Review Rule On Circuits

WASHINGTON: The National Labor Relations Board may be ready to take another look at earlier rulings that theatres operating as part of interstate circuits are subject to the Taft-Hartley Law.

The board has recently issued seven important changes in its standards for determining whether it will take jurisdiction of labor dispute cases. The changes were almost all in the direction of deciding against asserting jurisdiction any longer in various specific fields.

Board officials confirmed that none of the new standards fits the theatre industry, but also confirmed that the various changes indicate that a change in board policy on theatre cases might come if some new specific case were brought to it. The changes announced by the board all grew out of specific cases in the retail, utility and other fields.

The board's policy in theatre cases has been laid down in two decisions. In December, 1949, in the Princess Theatre case, the board asserted jurisdiction over theatres operated as "an integral part" of chains doing business in more than one state. In July, 1940, in the Royal Theatre case, the board said it should not take jurisdiction over theatres that are primarily local enterprises, and added that even a family operating six theatres in two states would not affect interstate commerce enough to warrant the board's taking jurisdiction.

Only last week, they refused to take jurisdiction over a dispute involving Fanchon and Marco and Southside Theatres in Los Angeles. Board officials said that no case had arisen recently involving a large interstate circuit and therefore the board had had no opportunity to change its standards over theatre cases as it had to change its standards in other industries. But, they added, the changes in other industries certainly indicate that the board will consider changing its standards and possibly exempting all but the very largest theatres in the very largest circuits.

Announce Publication of New "TV Factbook" Edition

Television Digest announces the publication of the 19th semi-annual edition of "TV Factbook," edited by Martin Codel. The book includes digests of the rate cards and complete data on technical facilities, ownerships and executive staffs on all of the 382 commercial TV stations that were in operation as of July 15. It also lists all new station construction permits outstanding in the U.S. and Canada, station applications pending and complete channel allocation tables. It is noted too that the book has grown from a four-page booklet in 1947 to the present 400-page edition.

*they
saw*

SCENES FROM

UNTAMED IN **CINEMASCOPE**

Color by De Luxe

SUSAN HAYWARD · TYRONE POWER



they said:



"I think it is the most exciting thing I have ever seen and it proves that Stereophonic Sound and CinemaScope is the greatest innovation that has been brought to the millions of movie-goers in the last 25 years. Fox is to be congratulated for their untiring and single-handed exhibition in bringing a revival to the Motion Picture Industry." —Isadore Rappaport, Towne Theatre, Baltimore, Md.

"I think it is wonderful. The coming product is wonderful. I'm glad I have stereophonic sound."

Mrs. C. B. Hudson, Colonial Theatre, Portland

"This demonstration shows that 20th Century-Fox and the industry intend to bring to the public this and even more important techniques in giving the public a beautiful picture on the screen that cannot be duplicated anywhere else. Also, it assures us that our industry will endure."

—Nathan Sandler, Theatre Enterprises, Inc., Des Moines, Iowa

"The outstanding pictures that Fox are making in CinemaScope should make a great attraction for the people."

—Bill Volk, Terrace Theatre, Robbinsdale, Minn.

"It is the greatest thing I have ever seen. 20th Century-Fox is to be congratulated upon fulfilling all promises, as usual."

—Al Days, Days Theatres Circuit, Mass.



Please turn...

TAX REVISION ALL-EMBRACING

Several Provisions Affect Film Industry Directly in Many Phases

by J. A. OTTEN

WASHINGTON: The most comprehensive revision of the nation's tax laws since 1890 is about to go on the statute books, and dozens of provisions affect firms in the film industry.

These are provisions which directly affect the industry. The industry will of course be affected indirectly by the fact that the bill means another \$1,363,000,000 of tax relief, bringing to more than \$5,000,000,000 the extra spending money in taxpayers' pockets in the next year. Presumably some of this extra spending money will go into theatre cash registers.

Some Toughen Taxation

Most of the provisions directly affecting the industry are in the direction of tax relief, though some mean tougher taxation. For example, the bill extends until next March 31, retroactively from April 1, 1954, the 52 per cent corporate tax rate. Otherwise it would drop to 47 per cent. Another provision will require very large firms—those with tax bills of over \$100,000 a year—to pay some of their taxes in the same year the income is earned, starting next year. At present, all corporate income taxes are paid in the year following the year the income is earned.

The provision that might be of the most benefit to the industry—what with the quantities of new equipment that must be installed as a result of the new film processes—is one that permits businessmen to depreciate more quickly the major part of the cost of new machinery, buildings and other assets.

Other Methods Available

At present, most investment in plant and machinery must be written off under the so-called straight-line method of depreciation, which means the cost of an asset is deducted evenly over the asset's life. An asset with a life of 10 years is written off 10 per cent a year for 10 years. The new bill authorizes use of a method known as the declining balance method. Under this method, twice the percentage allowed under the straight-line method is written off each year, but the percentage is applied not to the original cost but rather to the still-un-depreciated balance. This method results in about two-thirds of the cost being written off in the first half of the life of the asset, instead of half the cost as under the straight-line method.

Taxpayers could use other methods of depreciation, providing there is a method to

what they propose and providing it doesn't result in any greater write-off during the first two-thirds of an asset's life than under the declining balance method. A taxpayer could also switch any time he wanted from the declining balance method to the straight-line method to write off the remaining un-depreciated cost.

The new depreciation rules apply only to investments in new machinery and buildings, and are effective for any such investments after January 1, 1954.

Reporting Made Easier

Another provision affects firms that are having a bad year after a couple of good years. At present, net operating losses in one year can be carried back to the preceding year to get a refund on taxes paid then, or carried forward five years to cut down taxes in the later years. Usually firms operating at a loss prefer to carry the loss back, since then they can get a tax refund and have some cash on hand to tide them over the bad period. The bill permits net operating losses in one year to be carried back two years for refund purposes.

Many theatre companies keep books on a weekly basis, and these firms will have their tax-reporting job made easier by the bill. At present, the law requires a corporation's tax year to end on the last day of a month, and firms which keep their business books on a weekly basis must make a separate reckoning for tax purposes. The bill will permit firms to pay on the basis of a 52-week or 53-week year. They'd pay for five years on the basis of a 52-week year and then in the sixth year on the basis of a 53-week year, picking up the extra days from the previous years.

At present, many theatre firms must pay real estate taxes for several years at one time. The law now says that those taxes can be deducted only in the year they are paid. The bill permits taxpayers on an accrual basis to spread the tax deductions evenly over the years which the tax payment covers.

Clarify Partnership Tax

Many theatre enterprises are operated by partnerships, and the new bill provides—for the first time—clear rules as to how partnerships should be taxed. Moreover, small partnerships—those with fewer than 50 partners—could elect to be taxed as corporations if they found that to their advantage.

Right now, distributors and other firms doing business overseas can take a credit on their U.S. income tax returns for the main taxes they pay foreign governments. However, at present, they must reduce their foreign profits by their foreign losses and take a credit only for the taxes paid on that amount of profits that exceeds the losses.

The bill does away with this requirement.

Many firms are depositing admission tax collections and wage withholding income taxes in so-called "depository accounts" at banks each month. The bill provides a new one per cent per month charge for failure to pay or underpaying these taxes into the depository accounts.

The bill tightens up on the present law's ban on "collapsible corporations" and also acts to prevent the use of "collapsible partnerships." These are devices which have been used in the film industry to get profits on producing a picture taxed at capital gains rates rather than ordinary income tax rates. A firm is organized, produces a film, and then liquidates, distributing a share in the film's profits to each partner or stockholder.

Many other provisions affecting corporate reorganizations, pension and profit-sharing plans, employee stock options, "successor corporations," and similar items will probably affect one or another film industry firm. Best advice to firms with problems in these fields: get a good tax lawyer.

Uphold Examiner in Fanchon-Marco Dispute

WASHINGTON: The National Labor Relations Board has upheld a trial examiner's refusal to take jurisdiction over a labor dispute involving eight Fanchon and Marco theatres in California. The board last week sustained the examiner's finding that the theatres were "predominantly local enterprises" and therefore not interstate commerce and subject to NLRB jurisdiction. The dispute was between IATSE and Fanchon and Marco and Southside Theatres in Los Angeles. The examiner found, and the board agreed, that no showing had been made on which to base a finding that the dispute would affect interstate commerce to the extent to warrant the NLRB's asserting control.

Six from Hollywood Deny Red Membership

LOS ANGELES: Six screen writers and producers appeared before the State Senate Fact-Finding Committee on Un-American Activities here Monday to clear their names of pro-Communist taint. Two of them, Jesse L. Lasky, Jr. and Albert Lewis, New York theatrical producer, as it turned out, were clear cases of mistaken identity. The others, Howard Estabrook, Art Arthur, William Kozlenko and Mary McCall, Jr., conceded past association with groups that later, to their surprise, were labeled Communist-front organizations. All six denied Communist party membership, past or present. They denounced the party's principles. They were the first to appear before the committee.

Jackson Joins Brewer

Alan Jackson will run on the Roy Brewer ticket in the coming election battle within the International Alliance of Theatrical Stage Employees. Mr. Jackson is business agent for Local 683, Laboratory Technicians. He will run for second vice-president.

they saw THEIR FUTURE... WITH THE MOST IMPOSING ROSTER OF PROPERTIES EVER ASSEMBLED BY A MOTION PICTURE COMPANY!

DESIREE Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie and Cameron Mitchell • **A MAN CALLED PETER** • **LORD VANITY** Samuel Shellabarger's finest novel • **DADDY LONG LEGS** Fred Astaire and Leslie Caron • **PRINCE OF PLAYERS** Richard Burton as Edwin Booth • **THE RACERS** Kirk Douglas and Gilbert Roland • **THE LEFT HAND OF GOD** • **SIR WALTER RALEIGH** • **BLACK WIDOW** Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner • **THE GUN AND THE CROSS** • **THE ENCHANTED CUP** • **THE QUEEN OF SHEBA** • **KATHERINE** • **THE GIRL IN THE RED VELVET SWING** • **JEWEL OF BENGAL** James Stewart • **TIGRERO!** • **THE WANDERING JEW** • **PINK TIGHTS** Sheree North • **THE MAN WHO NEVER WAS** • **SABER TOOTH** • **THE TALL MEN** Clark Gable • **ALEXANDER THE GREAT** produced by Frank Ross • **THE IRON HORSE** • **THE SEVEN YEAR ITCH** Marilyn Monroe • **THE KING AND I** by Rodgers and Hammerstein • **THE GREATEST STORY EVER TOLD** The Greatest Life Ever Lived as told by Fulton Oursler

they said:

"I think the line up of product is very inspiring. It looks like we are in for some great pictures. Fox should be commended for what it has contributed to motion pictures, especially in production."

—Al Forman, Forman Theatres, (Portland)

"The showing of advanced product was terrific. I do not see how anything could be better."

—N. A. Rhoades, Woodland, Wash.

"With a line-up of pictures like we saw here we can face the future with confidence. It was simply wonderful." —Mr. Nick Johnson, Majestic and Wisconsin Theatres, Sheboygan, Wis., Strand Theatre, Manitowoc, Wis.

"I was never so enthused in my whole life. I sat there in amazement watching spectacular product after product. It definitely indicated the brightest future the Motion Picture business has ever seen."

—Norman Levenson, Poli Theatre, Hartford

"The public is waiting for the product—what we have just seen is what they want."

—Forrest Pirtle, Pirtle Circuit, Jerseyville, Ill.

"Future product looks the best I have seen in a long, long time." —Vincent R. McFaul, Loew's Buffalo Theatre, Buffalo



Please turn...

BRITISH BATTLE LINES DRAWN

Government Keeps Hands Off, Advising Trade to Settle Own Dispute

by PETER BURNUP

LONDON: Following a week of unprecedented tumultuous and, as many claim, unnecessary wrangling, protagonists in the tax remission brawl await now the clearing of the battle's smoke before the next round starts.

In the meantime, several significant developments have occurred:

It was widely assumed that Sir Philip Warter's ABC 450 theatres would follow the Rank lead and resign from CEA. Sir Philip, on the contrary, announced that although he did not agree with the CEA officers' interpretation of the agreement of last November his theatres would not withdraw. Nevertheless ABC theatres would continue to operate the old levy and hold in suspense the difference between the old and new rates pending a settlement of the dispute.

Summoned to Board

Following a formal request from the producers that the Government should determine how the £3½ million tax concession should be shared, or, alternatively, "direct" exhibitors to continue the old levy rate until a settlement is reached, representatives of the trade's four associations were summoned to the Board of Trade. The Board's subsequent official statement confined itself to the record that a "friendly" talk had occurred about the future of the Eady Plan. But it was also learned authoritatively that Board officials had implied it was the trade's own problem.

Peter Thorneycroft, president of the Board of Trade, subsequently confirmed that in a House of Commons statement: "I have today arranged for a letter to be sent from my department to the four associations concerned saying that I assume that, in default of an early agreement among themselves, they will proceed to arbitration on the matter in dispute."

CEA officers issued a circular to all the association members instructing them to pay the new levy rates as from August 1. "These rates," the circular added, "will remain in force until any alteration is agreed between the CEA and the other trade associations on which exhibitors will be consulted."

Exhibitors Felt Confirmed

The week's occurrences, on the face of it, confirmed exhibitors in their stand against the producers. A BFPA spokesman indeed admitted that his members were concerned at what he described the "dusty" answer the Board of Trade had given to their demands.

Moreover, despite frequent and forthright allegations that CEA's officers were acting, so to say, off their own bat in refusing producers' demands, it falls to be recorded that the Association's local branches have rallied in stalwart defence of the officers.

Undisclosed to the outer world is the fact that following the Board of Trade's Sir Maurice Dean's declaration at his meeting that the Government looked to the trade to unsnarl its own problems. Sir Maurice suggested a short adjournment in the hope that the disputants might yet find a *via media*. During the adjournment exhibitors did indeed make an offer, without prejudice to their demand of production figures, based, it is understood, on an extension of the 34d levy bracket. The offer was rejected out of hand by the producers.

Refusal Significant

Another circumstance of considerable significance is Sir Philip Warter's firm refusal to follow the J. Arthur Rank lead in the matter. ABPC's Robert Clark is the current president of the Producers' Association and it is an open secret that, if for that fact alone, the Rank headquarters anticipated that ABPC would fall in line with them.

It is extremely likely that exploratory talks initiated from extra-mural quarters may presently develop between Sir Philip's accomplished aides and representatives independent exhibitors.

Ultimate settlement of the irksome problem is unlikely to occur for another eight weeks. CEA's General Council is not scheduled to assemble again until early September and in any event whatever compromise formula is evolved must be considered by CEA's local branches before ratification.

But that mightn't be a bad thing. The next six weeks are notoriously a bad time for film business. Exhibitors doubtless will be in a better frame of mind toward compromising when the doldrum days are over.

Warning Issued

The four unions concerned—the National Association of Theatrical and Kine Employees, the Association of Cine and Allied Technicians, Actors' Equity and the Electrical Trades Union—have issued a joint and strong declaration warning that counter measures will be taken here if the Hollywood Films Council of AFL persists in its endeavour to prevent American companies producing TV programmes in Britain.

The declaration claims, among other things, that television films made here take up less than one per cent of the time available on American TV, whereas 70 per cent of the films shown on British screens are American-made. It adds that an increasing number of American-made films are shown on British television and that with the intro-

duction of commercial TV it is clear that a not insignificant proportion of the programmes will be of American recorded material.

NATKE's Tom O'Brien has been asked to take the declaration with him on his forthcoming visit to the U.S. when he hopes to attend both the IATSE convention and meet AFL's Film Council and to convey to these bodies "the seriousness and earnestness of the views contained in the declaration."

It is assumed that failing agreement with the Hollywood Films Council, the British unions will put heavy pressure on the Government to impose a TV Quota in line with the Film Quota. They will in any event remind the Board of Trade's Sir Maurice Dean of recent developments, before Sir Maurice embarks on his monetary agreement talks with Eric Johnston.

Group III, Ltd., announced that Sir Michael Balcon, because of the number of his other commitments, has resigned as chairman. It is also stated that Sir Michael, who had been chairman of the company since its formation three years ago, notified the Board in July, 1953, of his wish to retire, but at their request agreed to remain until the end of June of this year. David Kingsley, the corporation's managing director, will for the time being fill the vacancy caused by Sir Michael's resignation.

Lord Grantley, 62, a director of Denham and Pinewood, Technicolor, and several other corporations, died here July 17. Richard Brinsley Norton, the sixth baron, he was a descendant of the dramatist Richard Brinsley Sheridan. He started his career as a banker and entered the film industry in 1930 as comptroller of United Artists, London.

Cinerama, Inc., Will Elect Directors August 11

Election of directors of Cinerama Inc., is the principal item on the agenda of the company's annual stockholders meeting scheduled to be held August 11 at Oyster Bay, Long Island. Candidates for board membership are Hazard Reeves, president and director; Harry Kalmine, vice-president of Stanley Warner and also a director; Edward Otis, vice-president of Gearhart & Otis, and Sidney Wolf, president of Micro-Wave Services, both directors. A new candidate will be nominated to fill the vacancy left by the death of Joseph Bernhard, a Stanley Warner executive. In a message to stockholders, Mr. Reeves reported that a promissory note to Stanley Warner for \$600,000, payable July 3, had been reduced by 50 per cent, with the balance extended, payable \$150,000 on July 3, 1955, and \$150,000 on July 3, 1956.

RKO Reissuing "Ribbon"

RKO in September will reissue John Ford's "She Wore a Yellow Ribbon." It is in color by Technicolor, and has Joanne Dru, John Agar, Ben Johnson, and Harry Carey, Jr.

...and HAVE YOU PLAYED THESE GREAT 20th CENTURY-FOX PICTURES IN **CINEMASCOPE**



THE ROBE • Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Mature • Michael Rennie



HOW TO MARRY A MILLIONAIRE
Color by Technicolor • starring Marilyn Monroe • Betty Grable • Lauren Bacall and William Powell



NIGHT PEOPLE • Color by Technicolor
starring Gregory Peck • Broderick Crawford
Anita Bjork • Rita Gam



PRINCE VALIANT • Color by Technicolor
starring James Mason • Janet Leigh • Robert Wagner • Debra Paget • Sterling Hayden



HELL AND HIGH WATER • Color by Technicolor • starring Richard Widmark
Bella Darvi with Victor Francen



Leonard Sillman's **NEW FACES** • in Glorious Color • starring Ronny Graham • Eartha Kitt • Robert Clary • Alice Ghostley



3 COINS IN THE FOUNTAIN • Color by De Luxe • starring Clifton Webb • Dorothy McGuire • Jean Peters • Louis Jourdan



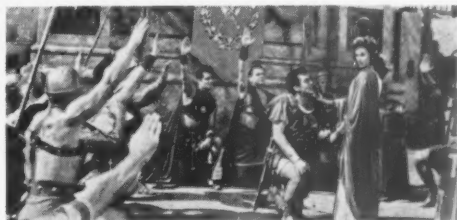
RIVER OF NO RETURN • Color by Technicolor • starring Robert Mitchum
Marilyn Monroe • Rory Calhoun



KING OF THE KHYBER RIFLES
Color by Technicolor-De Luxe • starring Tyrone Power • Terry Moore • Michael Rennie



BENEATH THE 12-MILE REEF • Color by Technicolor • starring Robert Wagner
Terry Moore • Gilbert Roland



Demetrius and THE GLADIATORS
Color by Technicolor • starring Victor Mature
Susan Hayward • Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson

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THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 24 were:

Albany: APACHE (UA), LIVING IT UP (Para.).

Atlanta: INDISCRETION OF AN AMERICAN WIFE (Col.), JOHNNY DARK (U-I), MAGNIFICENT OBSESSION (U-I) 2nd week, THREE COINS IN THE FOUNTAIN (20th-Fox) 2nd week.

Baltimore: THE CAINE MUTINY (Col.) 2nd week, DEMETRIUS AND THE GLADIATORS (20th-Fox) 3rd week, GONE WITH THE WIND (MGM reissue) 2nd week, LIVING IT UP (Para.).

Boston: THE CAINE MUTINY (Col.) 3rd week, THE HIGH AND THE MIGHTY (WB) 3rd week, MAN WITH A MILLION (UA) 3rd week, SCOTCH ON THE ROCKS (Kingsley).

Buffalo: GONE WITH THE WIND (MGM reissue), THE HIGH AND THE MIGHTY (WB) 4th week, LIVING IT UP (Para.), MAGNIFICENT OBSESSION (U-I).

Chicago: THE CAINE MUTINY (Col.) GARDEN OF EVIL (20th-Fox), THE HIGH AND THE MIGHTY (WB) 2nd week, JULIUS CAESAR (MGM), MAN WITH A MILLION (UA).

Cincinnati: GONE WITH THE WIND (MGM reissue), KNOCK ON WOOD (Para.), THREE COINS IN THE FOUNTAIN (20th-Fox) 2nd week.

Cleveland: APACHE (UA), Garden of Evil (20th-Fox) 2nd week, GONE WITH THE WIND (MGM reissue) 3rd week, THE HIGH AND THE MIGHTY (WB) 2nd week.

Columbus: GONE WITH THE WIND (MGM reissue) 2nd week, LIVING IT UP (Para.).

Denver: APACHE (UA), THE CAINE MUTINY (Col.), MAN WITH A MILLION (UA).

Detroit: THE CAINE MUTINY (Col.) 3rd week, GONE WITH THE WIND (MGM reissue), THE STUDENT PRINCE (MGM).

Hartford: GONE WITH THE WIND (MGM reissue) 2nd week, LIVING IT UP (Para.), THE LONG WAIT (UA), RING OF FEAR (WB).

Indianapolis: APACHE (UA), LIVING IT UP (Para.), RING OF FEAR (WB).

Jacksonville: GONE WITH THE WIND (MGM reissue) 2nd week holdover, THE HIGH AND THE MIGHTY (WB) holdover, PINOCCHIO (Disney-RKO reissue).

Kansas City: GARDEN OF EVIL (20th-Fox) holdover, HELL BELOW ZERO (Col.) THE

HIGH AND THE MIGHTY (WB) 3rd week, KNOCK ON WOOD (Para.) holdover, MASSACRE CANYON (Col.), PRIDE OF THE BLUE GRASS (AA), TANGANYIKA (U-I), VALLEY OF THE SUN (RKO) 3rd week.

Memphis: GONE WITH THE WIND (MGM reissue) 3rd week, HELL BELOW ZERO (Col.), THE HIGH AND THE MIGHTY (WB) 3rd week, PRINCESS OF THE NILE (20th-Fox), THREE COINS IN THE FOUNTAIN (20th-Fox) 3rd week.

Miami: THE CAINE MUTINY (Col.), KNOCK ON WOOD (Para.) 4th week, GONE WITH THE WIND (MGM reissue) 2nd week.

Milwaukee: HELL BELOW ZERO (Col.) holdover, KNOCK ON WOOD (Para.) holdover, MAN WITH A MILLION (UA), RING OF FEAR (WB).

New Orleans: THE CAINE MUTINY (Col.), THE EGG AND I (U-I reissue), GONE WITH THE WIND (MGM reissue), THE HIGH AND THE MIGHTY (WB) holdover, ROB ROY (Disney-RKO) holdover.

Oklahoma City: DEMETRIUS AND THE GLADIATORS (20th-Fox) 3rd week, GONE WITH THE WIND (MGM reissue) 2nd week, HELL BELOW ZERO (Col.) 2nd week, RIVER OF NO RETURN (20th-Fox), THE WESTERNER (Goldwyn reissue) 2nd week.

Omaha: GARDEN OF EVIL (20th-Fox) holdover, THE HIGH AND THE MIGHTY (WB) 3rd week.

Philadelphia: THE CAINE MUTINY (Col.) 3rd week, GONE WITH THE WIND (MGM reissue) 2nd week, LIVING IT UP (Para.).

Pittsburgh: THE CAINE MUTINY (Col.), GONE WITH THE WIND (MGM reissue), KNOCK ON WOOD (Para.).

Portland: THE CAINE MUTINY (Col.) 3rd week, THE HIGH AND THE MIGHTY (WB), THE STUDENT PRINCE (MGM).

Toronto: THE KIDNAPPERS (JARO), KNOCK ON WOOD (Para.) LA RONDE (Ind.).

Vancouver: THE KIDNAPPERS (JARO) 11th week, KNOCK ON WOOD (Para.), JOHNNY DARK (U-I), MARLAG O'PRISON CAMP (IFD).

Washington: THE CAINE MUTINY (Col.) 2nd week, CAPTAIN'S PARADISE (UA) 9th week, DEMETRIUS AND THE GLADIATORS (20th-Fox) 2nd week, GONE WITH THE WIND (MGM reissue), THE HIGH AND THE MIGHTY (WB), KNOCK ON WOOD (Para.) 14th week, MAN WITH A MILLION (UA), MEN OF THE FIGHTING LADY (MGM) 3rd week.

I.F.E. Adds Two Films To 1954-55 Schedule

I.F.E. Releasing Corporation this week announced the addition to their 1954-55 product line-up of two big color productions: "Hurdy Gurdy," formerly called "Neapolitan Carousel," a history of Naples

done in song and dance, and "Theodora, Slave Empress," lavish historical adventure starring Gianna Maria Canale in the title role. Screening of the two films will highlight the I.F.E. sales convention which convenes in New York August 6 with district managers and salesmen from six major districts in attendance.

New Scottish Theatre Is Last Word

by PETER BURNUP

ABERDEEN, SCOTLAND: Associated British Cinemas' 1,900-seat Regal Cinema, the first new theatre to be opened in Great Britain in 15 years, was dedicated here Monday with many notables in attendance and a gala opening program.

It is true a new theatre was opened some months ago in the new industrial township of Harlow. But it had been designed as a factory and was only converted into a theatre later. Work on Aberdeen's Regal theatre was begun in 1939 and had to be suspended in 1941 because of the war. Post-war building restrictions then prevented resumption of construction until last November, when the necessary license was issued and building began again under the direction of C. J. Foster, architect to ABC.

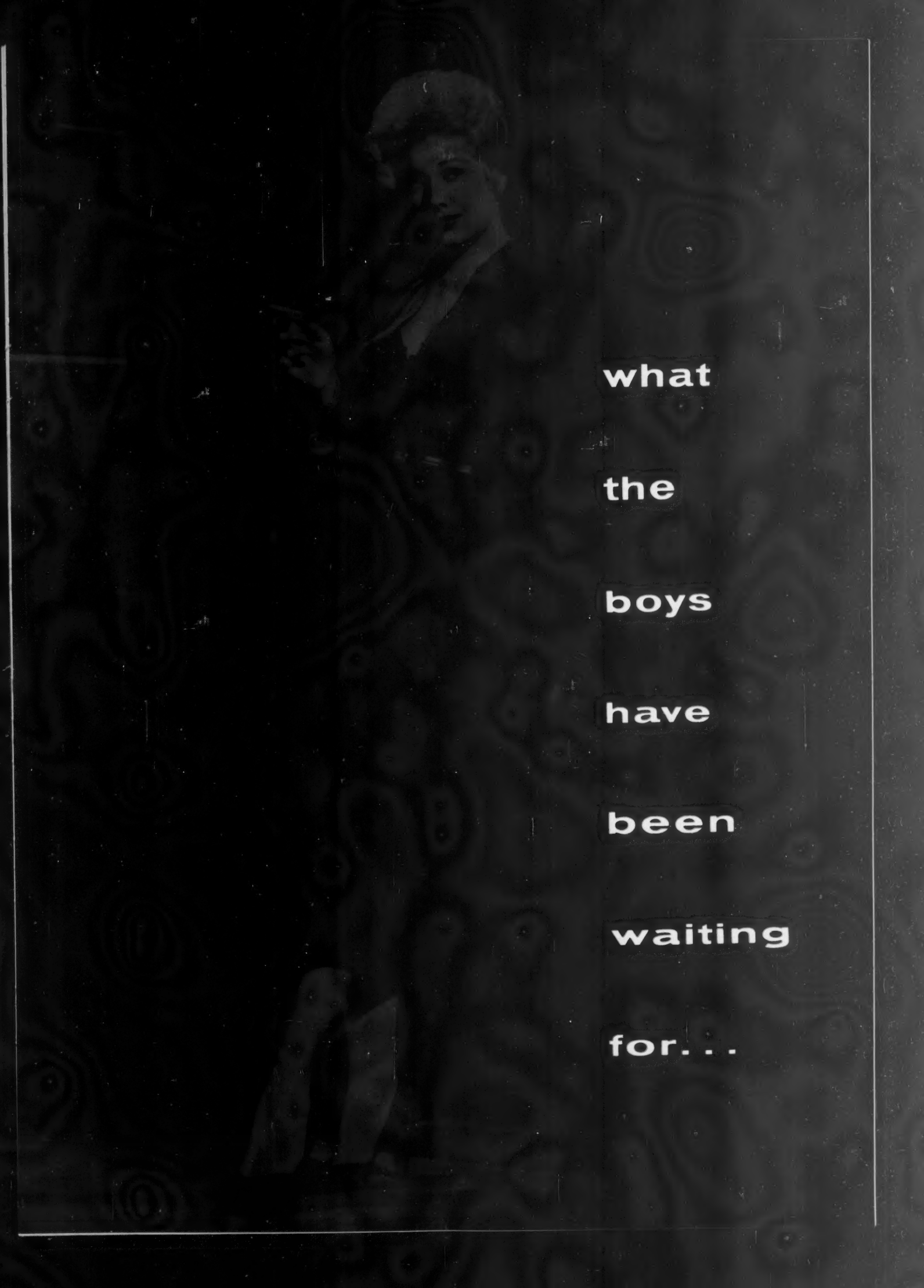
Inception of the new screen techniques last year occasioned other delays in the theatre's completion, since the proscenium and other adjustments had to be made involving alteration of Aberdeen granite, about the hardest stone known to construction engineers, of which the theatre is built. The theatre has been justly publicized as Britain's most modern theatre. Included in its equipment are all the necessary accoutrements for wide screen, CinemaScope, 3-D and Perspecta sound.

The Harkness screen has a maximum size of 46 by 20½ feet, clearly with an eye to VistaVision projection. Magnascope masking permits CinemaScope projection on a screen measuring 45 feet by 19 feet two inches and wide screen projection on a screen 33½ feet by 19 feet two inches. All the physical appointments of the house are of the very latest design, including the unusual—for theatres—auditorium fluorescent lighting and the ventilation system.

ABC's managing director, D. J. Goodlatte, says quite honestly of the house that it "creates a new standard in design and equipment and will undoubtedly have a wide influence in determining the shape of things to come for motion picture exhibitors." J. L. Laing, associated with the industry since 1923, heads the management of the new house.

Hong Kong Censor Sees Code's Effectiveness

The effectiveness of the Motion Picture Production Code was attested to Friday, in an interview on the West Coast given by Commander R. S. Barry, chief censor of Hong Kong. He reported Hollywood films are not only the most popular in the Crown colony, but that they are the least trouble to the censors. Mr. Barry was in Hollywood to visit studios and to meet company international representatives and also those of the Code Administration. He also is to visit England.



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the

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have

been

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Introducing
**KIM
NOVAK**

THE STAR
FIND OF
THE YEAR
IN THIS YEAR'S
GREAT
SUSPENSE
DRAMA

Pushover

starring

FRED MacMURRAY

PHIL CAREY

And introducing

KIM NOVAK

with DOROTHY MALONE

Screen Play by ROY HUGGINS • Produced by JULES SCHERMER
Directed by RICHARD QUINE • A COLUMBIA PICTURE

FROM

Columbia

FOR AUGUST
RELEASE

COMING
IN FEBRUARY
TYRONE • MAUREEN
POWER O'HARA
"JOHN FORD'S
THE
LONG GRAY
LINE

Mexican Film Strike Over; Talks On

by LUIS BECERRA CELIS

MEXICO CITY: The National Cinematographic Workers Union (STIC), whose demand for a blanket 35 per cent pay increase last week closed down 1,237 theatres here, as well as the offices of 23 American and foreign distributors, called off the strike Wednesday. Negotiations, however, under government supervision, will continue. On Monday the union reduced its demand to a 24 per cent pay hike, to conform to demands being made by the Confederation of Mexican Labor, to which STIC belongs.

The 23 distributors, including MGM, Paramount, 20th-Fox, RKO, Warners, Columbia, Universal and Republic, previously had suspended work in sympathy with the exhibitors and ordered their agencies in the provinces to suspend operations.

It had seemed likely earlier that the entire industry might come to a standstill as a result of the strike if the picture Production Workers Union pulled out its actors in sympathy with fellow union members. At the height of the strike, 97 per cent of the nation's theatres were closed.

Other theatres, however, which have been showing stage shows and which have been doing only fairly well of late, were enjoying a marked business boom as a result of the elimination of their principal competitor.

Extend RKO Stock Date

September 30 is now the deadline for RKO Pictures stockholders who may wish to redeem their shares for \$6. The directors last week authorized the extension. The deadline had been July 31.

It is the corporation which wishes to buy the shares. It also wishes to buy them from Howard Hughes, major stockholder. Last week, the directors also extended the deadline for Mr. Hughes.

The latter gives no indication, at midweek, of his thinking. He owns 1,262,120 shares. He has been reported in conferences with Floyd Odlum, investment banker, who is said to want control. At midweek, it was reported stockholders have thus far tendered approximately 900,000 shares to the corporation.

Goldsmith MGM-British Managing Director

LONDON: Charles Goldsmith, assistant managing director here since 1952, will assume the duties of managing director of MGM Pictures, Ltd., and New Empire, Ltd., August 1. Sam Eckman, board chairman,

Box Office Champions For July, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE CAINE MUTINY (Columbia)

Produced by Stanley Kramer. Directed by Edward Dmytryk. Written by Stanley Roberts (from the novel by Herman Wouk). Technicolor. Cast: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins.

DEMETRIUS AND THE GLADIATORS (Twentieth Century-Fox) (CinemaScope)

Produced by Frank Ross. Directed by Delmer Daves. Written by Philip Dunne. Technicolor. Cast: Victor Mature, Susan Hayward, Michael Rennie, Debra Paget, Anne Bancroft, Jay Robinson, Barry Jones, William Marshall, Richard Egan, Ernest Borgnine, Charles Evans.

GARDEN OF EVIL (Twentieth Century-Fox) (CinemaScope)

Produced by Charles Brackett. Directed by Henry Hathaway. Written by Frank Fenton. Technicolor. Cast: Gary Cooper, Susan Hayward, Richard Widmark, Hugh Marlowe, Cameron Mitchell, Victor Manuel Mendoza, Rita Moreno, Fernando Wagner.

THE HIGH AND THE MIGHTY (Warner Bros.) (CinemaScope)

Directed by William A. Wellman. Written by Ernest K. Gann (from his novel). WarnerColor. Cast: John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, Robert Newton, David Brian, Paul Kelly, Sidney Blackmer, Julie Bishop, Gonzalez-Gonzalez, John Howard, Wally Brown, William Campbell, Ann Doran.

THE STUDENT PRINCE (Metro-Goldwyn-Mayer) (CinemaScope)

Produced by Joe Pasternak. Directed by Richard Thorpe. Written by William Ludwig and Sonya Levien. Ansco Color. Cast: Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, Edmund Gwenn, S. Z. Sakall, Betta St. John, John Williams, Evelyn Varden.

THEM (Warner Bros.)

Produced by David Weisbart. Directed by Gordon Douglas. Written by Ted Sherdeman (from a story by George Worthing Yates). Cast: James Whitmore, Edmund Gwenn, Joan Weldon, James Arness, Onslow Stevens, Sean McClory, Chris Drake, Sandy Descher.

said in a prepared statement that the appointment "possibly may give rise to rumors of my retirement. In fact there have been similar rumors floating around the industry and they have no foundation." He said his position with MGM "will still be on a full time and active basis."

Loew's Gets Six-Months Divestiture Extension

The Department of Justice has granted Loew's, Inc., another six months to sell certain of its theatres. Department spokesmen said eight are still to be sold. Originally, 25 were to be divested before February 6 of this year. The circuit then obtained an extension to August 6.

Open Rhode Island Drive-In

Peter, George and Harry Erinakes have opened the Hill-Top Drive-In Theatre on Route 1, south of East Greenwich. R. I. Harry Erinakes will manage. The brothers also own the Kent and Greenwich theatres, conventional types.

Variety Club Clinic Now Has \$23,000 in Year

A gift of \$6,000 brings to \$23,000 the year's total given to the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center, New York, by the Variety Club Foundation to Combat Epilepsy. William J. German, president of the Foundation, made the presentation to Dr. H. Houston Merritt, director of Neurological Service at the Medical Center. An additional \$7,000, according to Mr. German, has been expended in the past year on the Institute's public education services, which are designed to bring about a better public understanding of epilepsy.

Italian Producers Begin 15 Films During June

Fifteen new pictures were begun by Italian producers during June, according to Italian Films Export, in New York. Seventy-nine films have been before the cameras during the first six months of this year.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

ALFRED HITCHCOCK will observe his 30th anniversary as a director next year, probably just by starting another money-making melodrama on its journey from script to screen. It will be his 35th year in production, though, because he spent the first five learning his craft. He learned it by learning all the constituent crafts that it requires a true master of the cinematic medium to know.

Succession of Pictures Made His Reputation

It is a little hard to recall just when in the 35 years the name of Alfred Hitchcock took on the marquee significance it enjoys today (Quick, now—name more than two others whose names sell tickets) but it was a good while back. It derived from a steady succession of suspenseful pictures that has not been rivalled, in point of consistency, by any procession of productions in ready recollection. The procession is not to be halted, even for anniversaries, it is a satisfaction to report, because producer-director Hitchcock says, "I do my best work when I move steadily along from one picture to the next, without let-down."

At the moment the producer-director is pressing forward on "To Catch a Thief," which was begun in France and is being finished at the Paramount studio here, where, immediately preceding, he made "Rear Window." He's scheduled to start his next picture September 1, and none of the three pertained to here are similar in any respect save that they bear the impress of the Hitchcock talent. A good deal has been made, in print, of the fact that this man walks through every picture he makes, as if to trade mark it for posterity, but this is merely superfluous byplay, as well as good publicity, for the picture-goer who can't detect the Hitchcock handling of any picture he ever made simply hasn't "been seeing any good pictures lately."

"Thief" Is Hitchcock's First in VistaVision

"To Catch a Thief" is being filmed in Paramount's splendidly spacious VistaVision process, and this realization struck your present representative squarely between the eyes one day last week with this awful thought:

Can Hitchcock spread his spell that far without spreading it too thin?

Can he confine audience attention to the story-point essential to solution of his mystery when, in all that area, the background and the surround are so vast that the extraneous is a cinch to intrude?

And if it were to turn out that the screen's priceless expansion had been purchased at

the cost of the Hitchcock brand of entertainment, thought your representative, what an expensive expansion would we have been let in for!

So your volunteer investigator betook himself to the Paramount studio and to the "To Catch a Thief" set and to Alfred Hitchcock, who relieved him of his concern. Said he, "I've heard all the things they've been saying about the new limitations imposed by the extended dimensions—how they require longer takes, more people in view, more moving about—but I don't believe in them. I see no reason why we can't edit for tempo, just as we always did, and use closeups for emphasis, and for excluding the extraneous, in the same way as before. I did it in 'Dial M for Murder,' both 3-D and plain, and in 'Rear Window,' which had its own special limitations, as to movement. I think the extra size has given us gain, rather than the contrary."

Tells Why TV Suspense Is Not So Effective

A likely-looking next question, having to do with whether the suspense story can be told effectively on television as in the theatre, got the expected answer—the negative, that is—but an unexpected explanation. It's not, he says, merely because of the interruptions for commercials, that the suspense story falls short on television. Rather it's because you have to work with a small number of players, with little or no chance to build characterization, or supply the necessary and vital background.

On the point of interruptions, the champion says, "We've had to make our stories so compulsively interesting as to overcome the appeal of popcorn, even the urge to visit the drinking-fountain. Interruptions for commercials would be minor problems, compared to these."

The motion picture theatre is, of course, the ideal medium for the suspense story, in the Hitchcock view, and every technological development that comes along, providing it's an improvement, makes it—increasingly and progressively—more so.

AMERICAN film interests had 35 feature pictures in the shooting stage of production, here and elsewhere, at the weekend, following start of photography on six new projects and completion of camera work on three others during the seven-day period. That is a rate of production which, although slow by 1946 standards, might make good the industry's unofficial statement that it will turn out, collectively, about the same number of pictures as it did last year. However, and as a glance at the notations inside the parentheses in the adjacent production chart will inform, the 35 features include enough uses of color and of modern processes and

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA

Bugle's Wake
(Technicolor)

INDEPENDENT

New York Confidential
(Greene-Rouse)

MGM

Bad Day at Black Rock
(Technicolor)

COMPLETED (3)

U.A.

Battle Taxi (Tors)

U-I

Chief Crazy Horse
(CinemaScope)

SHOOTING (29)

A.A.

Target Earth

COLUMBIA

Prize of Gold (Warwick;
Technicolor)
End of the Affair
(David Rose)

INDEPENDENT

Oklahoma (R&H; Todd-
AO; CinemaScope)
Unchained (Bartlett)

LIPPERT

Outsiders (Hammer)
Black Pirates (Salvador;
AnSCO)

PARAMOUNT

Blue Horizons (Vista-
Vision; Technicolor)
We're No Angels (Vista-
Vision; Technicolor)
To Catch a Thief (Vista-
Vision; Technicolor)

REPUBLIC

Atomic Kid
Hell's Outpost

RKO

Conqueror (Cinema-
Scope; Technicolor)
Cattle Queen of Mon-
tana (Bogeauss; Super-
Scope; Technicolor)

20TH-FOX

White Feather
(Panoramic; Cinema-
Scope; Technicolor)

20TH-FOX

Racers
(CinemaScope; color)

U-I

Foxfire (Technicolor)

WARNER

Young at Heart
(Arwin; WarnerColor)

Technicolor)

WARNER

Drum Beat (Batjac;
CinemaScope;
WarnerColor)

Carmen Jones

(Carlyle; Cinema-
Scope; Technicolor)
Desiree (CinemaScope;
Technicolor)

That Lady

(Atlanta; Cinema-
Scope; Technicolor)

There's No Business

Like Show Business
(CinemaScope;
Technicolor)

U.A.

Black Tuesday
(Goldstein)
Stranger on Horseback
(Goldstein; Techni-
color)

U-I

Man Without a Star
(Technicolor)
Captain Lightfoot
(CinemaScope;
Technicolor)
Return of the Creature
(3-D)

WARNER

Trail of the Cat (Bat-
jac; CinemaScope;
WarnerColor)
Silver Chalice (Cinema-
Scope; WarnerColor)
East of Eden (Cinema-
Scope; WarnerColor)
Helen of Troy (Cinema-
Scope; WarnerColor)
Land of the Pharaohs
(CinemaScope;
WarnerColor)

techniques to suggest, indelibly, that the over-all cost of the 1954 product will exceed by wide margin the aggregate expenditure for the 1953 output.

A slide-rule expert might be able to verify this speculation. But no exhibitor needs a slide-rule expert to tell him, nor does a studio production head, that the good old rule about safety in numbers still applies to the picture supply and ever and always shall.



HELL BELOW ZERO

**SIZZLING WITH
MORE THAN 300**

**KEY DATES SET
IN FIRST 3 WEEKS**

OF RELEASE

AND BUSINESS

IS GREAT

EVERYWHERE ON COLUMBIA'S

BIG, BIG ALAN LADD HIT!

COLUMBIA PICTURES presents A WARWICK PRODUCTION

ALAN LADD
IN
**HELL BELOW
ZERO**

COLOR BY
TECHNICOLOR

with **JOAN TETZEL** • Basil Sydney • Stanley Baker
Screenplay by ALEC COPPEL and MAX TRELL • Adaptation by RICHARD MAIBAUM
Based on the novel "The White South" by Hammond Innes • Associate Producer -
George W. Willoughby • Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by **MARK ROBSON**

People in The News

DR. RENATO GUALINO, president of I.F.E. Releasing Corp., has been reelected for the third consecutive time president of the International Federation of Motion Picture Producers Associations.

L. ROY PIERCE, former district manager of Fox-Wisconsin in Milwaukee, and widely known in the Milwaukee area, has retired. He took a leave of absence from his post as manager of the Riverside theatre in 1952 for reasons of health.

ADAM GOELZ, former manager of the Interboro theatre in New York, is the new manager of the Park theatre in Chataanooga.

VINCENT H. JEFFERDS has been named manager of the Walt Disney productions character merchandising division with headquarters in New York. Mr. JEFFERDS joined the Disney organization three years ago.

BEN BABB, New York and coast public relations counsel, has rejoined Selznick Releasing Organization as advertising-publicity chief. He was with Selznick from 1946 through 1949, operating from the coast studio, later representing N. PETER RATHVON, film financier.

MIKE SIMON has resigned as United Artists sales representative in the Albany area. Formerly he was manager of Paramount exchanges in Buffalo and Detroit.

E. A. GRECUA, who has been with the Hartford (Conn.) Theatre Circuit in various executive capacities since 1945, has resigned to become office manager of the Symphony Society of Greater Hartford, a new position.

IRVING BERLIN, veteran song writer and composer of the scores for the forthcoming "White Christmas" and "There's No Business Like Show Business," last week in Washington was presented a gold medal by PRESIDENT EISENHOWER, authorized by Congress, for writing "God Bless America" and other patriotic songs.

NORMAN SIGEL, at one time chief of publicity at the Paramount studios, last week in Hollywood was signed to head public relations for Transcona Films, the independent production company recently formed by JUDY GARLAND and SID LUFT.

SYDNEY J. POPPAY, manager of the Stanley Warner Majestic theatre, Gettysburg, Pa., for the last 15 years, has been promoted to the post of city manager of Stanley Warner theatres in New York City.

Arthur Sass, Arthur Schoenstadt, Nate Slott, Joseph Stern and Bruce Trinz. Harry Nepo was again named sergeant-at-arms for one year.

Kinematograph Year Book 41st Edition Published

Odham's Press, Ltd., of London, announce the publication of the 1954 Kinematograph Year Book, the 41st edition of the comprehensive record book of the British motion picture industry. The 616-page, hard-back book is divided into 11 sections. Included are sections covering the listing of all films trade shown in 1953, a company-by-company listing of all features and shorts trade shown in the year, a biographical listing of who's who in the British industry, as well as listings of various trade organizations, circuits, individual cinemas, equipment firms, producers and classified and general trade directories. The book features heavy paper section dividers to facilitate quick references and a complete index of all the editorial contents.

Stanley Warner Dividend

Directors of the Stanley Warner Corporation last week declared a dividend of 25 cents per share, payable August 25, to stockholders of record August 4.

Story's the Thing, Says Producer

The producer of "Susan Slept Here" is not enthusiastic about new sounds and new screen widths. She admits the industry needed the "gimmicks" and used them. But to her, the story is still the thing. And she believes the paying customer to this day doesn't know the difference between one wide screen system and another, and might even be confused by more than one horn.

That's the way Harriet Parsons, 11 years a producer at the RKO lot, spoke on Monday in New York in a hotel interview. To her, screen ratios of 1:66 or 1:75 to 1 are approximately ideal. CinemaScope, with "that ribbon effect" may be good for Westerns or "panoramas."

She stressed, however, that RKO, where she "feels at home" is "prepared for anything." She remarked upon Fred Brisson's use of VistaVision, Dick Powell's choice of CinemaScope, and Barbara Stanwyck's project using the SuperScope system. This latter reminded her that variety being the spice of show business, perhaps there "should be no standardization." And she also put in a boost for an RKO sponsored product.

"All the exhibitor has to have is that SuperScope lens. It may after all be more fun having varying ratios. I can see the day when we have varying ratios in a single picture, to gain certain scene effects."

Miss Parsons sees color as a necessity now, and never will make another picture without it; and she also is aware of the importance—reportedly a 25 per cent importance—of the drive-in. This means avoiding low key photography or printing especially. She believes in selling the picture on the road. "Someone's got to go out and sell the product—someone who was there when it was made."

She has no commitments now, but is interested in the play "The Rain Maker," coming to New York September 11, and would like to have RKO similarly interested. She has no contract, Mr. Hughes having dissolved such arrangements, and is on salary. She said she would "hate to leave" because she knows so many people at the studio. She did say she and director Frank Tashlin might establish some sort of independent company.

Technicolor Earned 32 Cents Per Share in Six Months

Net profit after taxes of \$622,784, equivalent to 32 cents per share on new stock outstanding, for the first six months of 1954, is reported by Technicolor, Inc. Last year, during the same period, the firm earned 84 cents per share. It noted, in its announcement this week, that volume operations for July "are substantially in excess of the volume of any corresponding period during the second quarter."

Kirsch Is Reelected

CHICAGO: Jack Kirsch, reelected president of Allied Theatres of Illinois for a three-year term, opened his annual report at the 24th annual luncheon meeting and election of officers here July 22 with a report on the site selected for the national Allied convention in 1955.

The convention will be held at the Morrison Hotel November 5-9, Mr. Kirsch said. He then summarized Illinois Allied's actions during the year on the reduction of the Federal admissions tax, the Council of Motion Picture Organizations, arbitration and other matters. The committee set up by Illinois Allied for the purpose of studying the various wide screen and stereophonic sound systems has definitely proved its worth, the unit chief reported.

Other officers reelected at the luncheon meeting were Van Nomikos, vice-president, and Benjamin Banowitz, secretary-treasurer, both for one-year terms.

Directors who were reelected for the year are: Bill Charuhas, Jack Clark, James Gregory, Robert V. Harrison, Donald Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Myers, Richard B. Salkin,

THE SERIAL HERO PRE-SOLD TO MILLIONS!...

Yes, Mr. Exhibitor,
WE SAID
MILLIONS!

For over 15 years this
mighty red-blooded
All-American has been
featured in BATMAN
MAGAZINE, WORLD'S
FINEST COMICS and
DETECTIVE COMICS
with an annual circu-
lation of 25,000,000!

HE MOVES LIKE
A FLASH!
HE RIDES LIKE THE WIND!
HE PUNCHES LIKE A BATTERING
RAM IN THE MIGHTIEST
OF ALL
ACTION
SERIALS!

Columbia's INCOMPARABLE BATMAN

BASED ON THE BATMAN COMIC MAGAZINE
FEATURE APPEARING IN DETECTIVE
COMICS, WORLD'S FINEST COMICS AND
BATMAN MAGAZINES

© Detective Comics, Inc.

with
LEWIS WILSON
DOUGLAS CROFT
J. CAROL NAISH
SHIRLEY PATTERSON

Produced by RUDOLPH C. FLOTHOW
Directed by Lambert Hillyer
A COLUMBIA SUPER SERIAL (Reprint)

Screen Play by Victor McLeod, Leslie Swabacker, Harry Fraser

THE **BIG BIG** SERIAL WITH JUST WHAT IT TAKES TO DO **BIG BIG** SERIAL BUSINESS!

Goldstein's Death Stuns Hollywood

The producer of more than 100 money-making pictures in the past six years alone, Leonard Goldstein died July 23 at the Cedars of Lebanon Hospital,



Leonard Goldstein

after sustaining a cerebral hemorrhage during a conference at 20th-Fox with executives Darryl F. Zanuck and Spyros Skouras. He was 51. Mr. Goldstein was about to embark on a new phase of a career which had become sensational in a strange way. He became known for making "bread and butter" pictures, which were not merely "B" pictures. They had the guts which pleased people, and they never cost too much in relation to the return. He served four years at Universal-International; then two at 20th Fox; and he was about to make 10 pictures on his own, for United Artists. His last for 20th Fox was "The Raid," reviewed in this issue, Product Digest Section.

An example of his success was "The Egg and I." He was responsible for the famed "Francis," the mule series. He is reported, widely, to have said:

"Nobody likes my pictures but the public."

He also said he made pictures for people, not the Academy awards, or awards of any sort. An award which reflected boxoffice appraisal was given him by "Fame," which named him "Champion Producer of the 1950-51 season."

As he put it, personally: "I don't write, I don't direct, I don't shoot for awards—but I can add."

Mr. Goldstein's formula was the common touch. The gags in his pictures were extended; if there was sorrow, it wasn't underplayed. He also believed in production: the more pictures, the more money. He got so he was making about 20 pictures per year.

His new unit, Leonard Goldstein Productions, which was to make the ten films for United Artists, is expected to carry on, at latest word.

Funeral services were held Monday at the Church of the Reconciliation, Forest Lawn. Mr. Goldstein left two sisters and three brothers.

Move Paramount Exchange

ALBANY: Paramount's Albany exchange has moved from 1044 Broadway, on Film Row, to a downtown office building at 547 Broadway, branch manager Daniel R. Houlihan announced. Paramount recently transferred its shipping and inspecting service in Albany to Clark Film Distributors.

Stricter State Censorship Is Asked in Maryland

BALTIMORE: A new censorship law for Maryland which would define how a picture can be termed immoral or tend to incite crime was urged here last week by Sydney R. Traub, chairman of the state's Board of Motion Picture Censors. At a hearing before a special committee of the Legislative Council, Mr. Traub cited the recent censor law passed in New York and added that the current Maryland laws are "inadequate" because of the decisions of the United States Supreme Court. The hearing was the first of several scheduled for this summer preliminary to a battle in next autumn's General Assembly between forces fighting for and against tight state censorship and a new censorship law.

Legion Reviews 13 New Films, Condemns One

Reviewed by the National Legion of Decency this week are 13 films, one of which, "We Want a Child," is condemned because its subject matter is called not for entertainment motion picture theatres and it "offends Christian and traditional standards of morality and decency." Two others, "Susan Slept Here" and "Ugetsu," are called morally objectionable in part for all because in the instance of the first there is light treatment of marriage and suggestive dialogue and in the instance of the second, suggestive sequences. Approved for adults are "Apache," "Dawn at Sorrento," "A Day out of Life," "King Richard and the Crusaders," "The Law Against Billy the Kid" and "The Little Kidnappers." Approved for all are "The Littlest Outlaw," "The Malta Story," "Return from the Sea" and "Two Guns and a Badge."

William P. Raoul Was Former IATSE Officer

William P. Raoul, former general secretary-treasurer of the International Alliance of Theatrical Stage Employees, died July 26 at Georgia Baptist Hospital, Atlanta, where he had undergone an operation last week. In 1920, after serving as president of the Atlanta Federation of Trades, he was elected president of the Georgia State Federation of Labor and later was appointed to the Georgia Industrial Commission. He was a charter member of the Atlanta Variety Club and a 32d Degree Scottish Rite Mason and a Shriner.

Henry Randel, Paramount N. Y. Sales Manager

Henry Randel, 58, Metropolitan New York district sales manager for Paramount Pictures, died Sunday July 25 at his home in New York City. He had been ill of a heart ailment recently. Mr. Randel first joined Paramount in 1916 as a salesman in Washington, D. C. He became Metropolitan New York district sales manager in April 1947. Survivors include a sister, Mrs. Belle Perlman, and a son, Philip.

Billion Plus Gross in '53, Census Says

WASHINGTON: U. S. motion picture theatres had total gross receipts from customers in 1953 of \$1,323,838,000, down 17.1 percent from 1948, the Census Bureau estimated.

Receipts from admissions, excluding Federal and other admission taxes, amounted to \$989,868,000—20.5 percent below 1948. Receipts from candy counter sales, sales of 3-D glasses, vending machine receipts and other earnings from customers were up 38.5 percent, however, to \$126,027,000.

This sales figure rose from \$90,980,000 in 1948. The Bureau emphasized that the figure is only for direct sales by theatre owners and does not include sales by concessionaires nor the income to the theatre from such concessions. It is estimated that at least half the total candy and popcorn sales in theatres are made by concessionaires.

In other words, total receipts from customers, excluding admission taxes, amounted to \$1,115,895,000—down 16.5 percent from 1948.

The Census Bureau figures were preliminary estimates based on a survey of a representative group of theatres throughout the U. S. This was the first survey of exhibition since the complete census of all business in 1948. Portable motion picture establishments are excluded from the totals.

The bureau estimated that there were 18,205 theatres including drive-ins in the U. S. in 1953, compared to 18,509 in 1948, a drop of 1.6 percent.

Total receipts from customers were put at \$1,323,838,000 last year, compared to \$1,596,665,000 five years earlier. These totals include all admissions taxes and also certain direct receipts from customers such as the candy and popcorn sales. They do not include commissions or other earnings from similar facilities owned or operated by others, nor receipts from rental of stores, offices or apartments.

Total receipts from admissions were estimated at \$989,868,000 in 1953, compared to \$1,244,355,000 for the earlier year. This was a drop of 20.5 percent. Receipts from Federal, state and local admissions taxes amounted to \$207,943,000 in 1953, of which Federal taxes accounted for \$194,294,000. In 1948, admissions taxes accounted for \$261,330,000 of the total receipts, with no separate figure for Federal tax.

Total theatre receipts from customers, excluding admissions taxes, therefore amounted to \$1,115,895,000 last year, compared to \$1,335,335,000 in 1948.

Hogan Begins TV Show

William Hogan, drama editor of "The San Francisco Chronicle," Tuesday began his half-hour weekly TV show, "Drama Desk," on KRON-TV. Mary Hennessy, publicist, produces the show.

Those Beautiful, Bountiful, Buxom, Box-Officey

"SEVEN BRIDES

FOR SEVEN BROTHERS" in CinemaScope from M-G-M

**BUST MORE RECORDS!
BIGGEST ALL-TIME
FIRST 5-DAY GROSS
(Holiday or Otherwise!)
IN 21½ YEARS AT
THE MUSIC HALL!**

**Also The Biggest Non-Holiday
Monday Gross Ever At The Hall!**

★

And that "Brides" business will bounce right along when the next wonderful attraction, M-G-M's "BRIGADOON" bounds into the Music Hall. This great CinemaScope musical production of the famed stage hit was screened yesterday in the M-G-M Projection Room and it's even more sensational than the advance Coast reports! Oh Boy! "BRIDES"! "BRIGADOON"! BOX-OFFICE!

The National Spotlight

ALBANY

Schenectady newspapers list drive-ins, pictures and starting times in their free "timetables," whereas Albany dailies, also carrying outdoor theatre advertising, do not. Inclusion of drive-in schedules was among Albany TOA objectives in its active days. . . . Kingsley Ryan, former operator of an Ausable Forks theatre, opened the 400-seat Little in Plattsburg. He remodeled a garage, moving some equipment from Ausable. Benton's first-run Strand and subsequent-run Champlain are also within the city limits. . . . William Kennedy closed the Lyric in Rouses Point. . . . Visitors included: Adolph Edman, National Screen salesman from New Haven; George Thornton, operating in Saugerties, Windham and Tannersville; Sam Davis, Onteora, Fleischmanns; Phil Baroudi, North Creek and Indian Lake exhibitor.

ATLANTA

Branch manager Buford Styles, Universal, Jacksonville, Fla., announced that Oliver Matthews moves to head booker. Barbara Greenwood replaces Matthews as booker. Garrett Newman, a newcomer, joins the booking department. . . . J. V. Frew, U-I district manager, checked in his Atlanta office. . . . George McVey, Prince Ave. drive-in, Athens, Ga., is back there after a trip to Charlotte, N. C. . . . Dave Williams, IFE southeastern district sales manager, is back after a business trip to Charlotte. . . . Joe W. Chambers and Virgil Easterling have opened their 250 Chickasaw drive-in, Pontotoc, Miss. . . . Mr. and Mrs. Richard Howell (he is head shipper at Allied Artist Southern Exchanges) are off for a visit to Texas. . . . In for a booking trip were Bill Yarbrough and George Beasley, with theatres in Hartwell, Ga. . . . The Fox drive-in, Fayetteville, N. C., owned by H. B. Meiselman and managed by Clyde Stockton, has opened with twin screens and room for 565 cars on one side, on the other side 435 cars. Both sides are equipped for CinemaScope. . . . Mrs. Lillian Anglin, Allied Artists, is back after a vacation spent in New York state. . . . Mr. and Mrs. Don Hassler (of Astor Pictures) are back after a vacation spent in Daytona Beach.

BALTIMORE

Mark Silver, Allied Artists representative, has left Sinai Hospital after recuperating from a heart attack and is back at work. . . . J. Lawrence Schanberger, Keith's theatre, is vacationing in Atlantic City. . . . Fred Schanberger, Jr., Keith's theatre, became a grandfather again when a son was born to his daughter, Mrs. Michael Flynn, Jr. . . . Mr. and Mrs. Eddie Kimpel, Rome Theatres, back from a Bermuda vacation. . . . Fred Perry, Edgemere and Cameo theatres, back from a New York trip. . . . John Wahl, long-time treasurer of Rome Theatres, passed away at the age of 91. He had been

active in the business through last January. . . . Eddie Wyatt, Capitol theatre manager, back from a Virginia vacation. . . . Mrs. Marie Welch, wife of Harry Welch, Mayfair publicist, is in California visiting her father-in-law. . . . Chauncey Wolfe, Uptown theatre, recovering from a heart attack in Johns Hopkins Hospital. . . . William Mechanic, brother of New theatre owner, Morris Mechanic, is in town visiting.

BOSTON

Martin Berman, a newcomer to the industry is being trained for the sales staff at 20th-Fox where he will handle the Maine territory. George Skovinski is a new student booker at the same exchange. . . . Paul Comi, son of Eddie Comi of Massachusetts Theatre Equipment Company and who is a student at UCLA, is spending his summer vacation working in his father's supply company on Film-row. . . . Nate Oberman, head booker at the Metro exchange, was rushed to the Allerton Hospital, Brookline for an emergency appendectomy. . . . Mrs. Paul Gamache, who owns the Weldon and Bellevue theatres in St. Albans, Vt., is in Kerbs Memorial Hospital for major surgery. . . . Mrs. Lillian Couture has closed the Strand theatre, Fitchburg, but has reopened the Gem theatre in the same city for first run product.

BUFFALO

Harry Rubin, UPT projection department chief, was in town last week supervising the installation of CinemaScope in the Niagara, UPT community house which will inaugurate the wide screen with a solid week's showing of "The Robe," starting Aug. 8. . . . The Paramount theatre will have a world premiere of "Duel in the Jungle" August 13. This same theatre set a new summertime opening day record with "Living It Up," which hit a fantastic figure for this time of the year and which lined 'em up all week. The Martin & Lewis opus is now in its second week. . . . The weekly Sunday church services at the Niagara drive-in, William Brett, manager, are drawing capacity congregations. For these Sunday services the Niagara is re-named "The Church By The Side Of The Road." . . . The drive-in theatres in the Buffalo area, which have been co-operating on a combination ad in the newspapers since the season opened, now are putting on a radio campaign on several local stations—listing the attractions at each of the co-operating theatres and offering prizes to those who send in the best last lines of a jingle—which is read on air.

CHICAGO

"This Is Cinerama" marks its first anniversary at Eitel's Palace July 29 with a week-long celebration during which 300 mayors from Illinois, Indiana and Wisconsin cities will be guests of Mayor Martin H. Kennelly at the show. Mayor Kennelly has

called Cinerama's long run at the Palace a boon to Chicago's Loop. The mayor had a hand in naming 19-year old Chicagoan Dione Ritch "Miss Cinerama" who will reign as queen of the birthday celebration. . . . The "Daily News" editorially saluted Hollywood's cameramen and the authentic backgrounds for its wide screen productions. . . . A Paramount "film festival" opened here with "Knock On Wood," "About Mrs. Leslie" and "Living It Up" arriving at loop theatres between July 28 & 30. . . . Jack Kirsch was reelected president of Allied of Illinois for a 3-year term.

CINCINNATI

Something new was added to Bingo at the Suburban Sherwood drive-in theatre, Dayton, Ohio, where the game is played as an added attraction. . . . The Cincinnati Variety Club, Tent No. 3, is completing advance arrangements for its annual Old Newsboys Day, on which leaders in business, professional and civic life, many of whom were newsboys in their youth, sell a special Variety edition of a local paper on the street intersections. The proceeds, which in former years have amounted to more than \$20,000 are given to the club's fund for charity. . . . "Gone With the Wind" at the RKO Palace theatre and "Three Coins in the Fountain" at Keith's both are garnering high grosses and are playing extended runs. . . . The Milford Amusement Co., of which Vernon H. Williams is president, has disposed of its Mo-Tour-In theatre, at nearby Milford, Ohio, to Frank Yassenoff, who operates a considerable circuit of theatres, out of Columbus, Ohio.

CLEVELAND

Downtown theatre business is booming, business in the deluxe neighborhood houses is definitely on the upgrade, but subsequent run neighborhood houses report the upswing has not reached them as yet. Reason is that big picture playing extended downtown runs delay their availability. . . . Val DiNoble, Pastime theatre, Adena, who is the town's street commissioner, is acting mayor during the present illness of the mayor. . . . Ray Sheer, secretary to Warner theatre district manager Dick Wright, is vacationing. . . . Peter Wellman, of the Wellman and New Mock theatres, Girard, returned from a Florida vacation. . . . Walter Freudenberger, Branett Film Service franchise owner for the Cleveland, Cincinnati and Detroit exchange areas, has appointed A. Foster Strouse as assistant in Cleveland and Cincinnati. . . . William Burnside has taken over the Idol theatre, Lodi, from Cliff Padgett. . . . Ernest Brown takes over the Winsor theatre, Canton, from Russell Johnson. . . . David Sandler of Sandler Mfg. Co., makers of in-car heaters and speakers, left with his wife and son to spend a week in Canada fishing.

(Continued on opposite page)

COLUMBUS

David Sonner has organized the Worthington Film Society in suburban Worthington and plans to show outstanding pictures of the past. Showings will be held in the auditorium of the Worthington elementary school. Adult memberships will be \$5 yearly; students, \$4. . . . Annual Celebrity Golf Tournament will be held August 16 at Columbus Country Club. One or more screen names may appear. . . . Byron W. Taggart, of radio station WKRC, Cincinnati, has been named general manager of WHKC, which is now operating under the call letters WTVN radio. . . . Norman Nadel, "Citizen" theatre editor, has been in New York the past week lining up tickets for several Broadway shows for the "Citizen" theatre party to be held in October. . . . Robert Wile has returned from a vacation in the Adirondacks. . . . "Gone With The Wind" went into a second week at Loew's Ohio and "The Moon Is Blue" sailed into a 13th week at the World.

DENVER

John Vos, Paramount salesman, and his wife celebrated their 25th wedding anniversary. . . . G. A. Smith, Paramount division manager, in for conferences with Jim Ricketts, branch manager. . . . CinemaScope is being installed in the Grant, Grants, N. M. . . . Robt. Patrick, independent distributor, went to Albuquerque, N. M., to attend the premiere of "Karamoja" in this area, where it broke all records at the Teseque. . . . Hundred mile-an-hour wind blew down and demolished the screen tower at the Rapid, Rapid City, S. D., owned by the Black Hills Amusement Co. . . . Bill Allison, city manager at Dalhart, Texas, for J. C. Parker, was in looking over bookings and other business. . . . Robert Hill, Columbia branch manager, vacationing.

DES MOINES

The hole-in-one contest is over and all the winners have divided up the loot to their own satisfaction. For a while it looked as if it might take a Solomon to decide the distribution, but the three winners agreed as follows: Dr. A. J. Gillotti took the Cadillac; Charles Amodeo got the Plymouth and Rudy Faulds, Variety club member, settled for cash. All three were happy! Variety club viewed the unusual situation with mixed emotions. . . . Bill Lyons, Allied Artists booker, has purchased a purple Jaguar with an interesting history. It was first imported by Cecil B. DeMille and Lyons is its third owner. Bill is a car enthusiast and belongs to the Foreign Car Club. . . . Buck Manbeck is releasing a two-reel short filmed in 1953 at the Iowa State fair. It's titled the "Greatest Fair on Earth." Buck also is handling "The Hunchback of Notre Dame," for non-theatrical use. . . . Bettie Randolph, Columbia assistant booker, has been transferred to the Omaha branch. . . . Neal Mullinex has been given the lease on the Elma theatre at Elma and will begin operation in September. . . . The Monroe theatre at Monroe has been closed by R. P. Davis, owner, who blamed the closing on lack of patronage. Davis operated the house for more than five years.

DETROIT

A name has finally been settled upon for

Saul Korman's new theatre. The all night colored trade house will be called the Gold Coast. Plans are forming around possible stage shows. . . . The booth at the Studio is now being manned by Robert Fullerton, formerly RKO. . . . Bonnie Brown (nee Nantias) of Paramount, and her appendix have separated. . . . Grand Rapids theatre owner, Walt Fisher is a new groom. . . . Police censorship footage has dropped. The bureau reviewed only 307,000 in May cutting 1,050 feet. . . . Two theatre fronts were blue pencilled out of a possible 42. . . . United Detroit Theatres new promoter-manager of the Bloomfield, Lee Fraser, is "new-brooming" his entire operation. After cutting back to one former employee he installed a new staff. The Bloomfield competes with another UDT house, the Birmingham in suburban Birmingham. . . . Fred Pennell, who operates the Cozy in upstate Decatur, got rid of his opposition by getting the town to lease the Town Hall for business. So impressed was the lithograph firm which moved in that he wound up superintendent of the new plant.

HARTFORD

South Windsor Realty Corp., completing a \$125,000 drive-in theatre, to be known as the East Hartford drive-in theatre, at South Windsor, Conn., has scheduled an opening for early August. Amalgamated Buying & Booking Service will handle film buying. . . . First premium giveaway in effect at a metropolitan Hartford drive-in is reported at the East Windsor (Conn.) drive-in. The Lockwood & Gordon unit has started a 12-week encyclopedia giveaway, charging regular admission, plus 50-cent service charge. A similar giveaway was started some weeks ago at the L&G Danbury (Conn.) drive-in, near New York state line. . . . Jack Sanson, manager of the Stanley Warner Strand, Hartford, is vacationing in downstate Connecticut. Harry Corlew is relief manager. . . . Hector M. Frascadore, manager of the E. M. Loew's Farmington (Conn.) drive-in, has disclosed he will be a candidate for nomination for one of two Bristol posts of State Representative at a Republican caucus, Sept. 20.

INDIANAPOLIS

Jerry Allen has been named MGM field representative here, replacing Joe Doyle. . . . Word has been received on film row of the death of H. A. (Whitey) Wagner, veteran MGM salesman, in Tucson, Arizona, where he retired for his health several years ago. . . . Abe Gelman, former Columbia branch manager, is now salesman for Republic in northern Indiana, succeeding Herman Morgan. . . . Sam Oshry, Universal branch manager, is vacationing in Canada. . . . Carl Harthill, former Monogram (AA) branch manager here, now retired and living in Florida, visited film row last week. . . . Kay Francis is here to star in "Theatre" at the Town and Country summer playhouse this week. . . . Al Hendricks, manager of the Indiana, had a special showing of "Ring of Fear" for newsboys at 8 a.m. Wednesday.

JACKSONVILLE

Carl Carter, owner of the Ribault and Air Base drive-in theatres, moved into new downtown office quarters. . . . Out-of-towners who came to see the new modernistic

and comfortable clubroom of Variety's Tent No. 44 included Nat Williams, head of Interstate Enterprises, Thomasville, Ga.; Bolivar Hyde, executive of Talgar Theatres, Lakeland; Walt Woodward, Wil-Kin Theatre Supply, Miami; and Lex Benton, Benton Brothers Film Express, Atlanta. . . . Judson Moses, of Atlanta, and Jack Weiner, local MGM publicity man, were assisting Fred Hull, MGM branch manager, in carrying out a series of public appearances for Virginia Gibson, a starlet in "Seven Brides For Seven Brothers." . . . Here on booking trips were Harold Poppell, Telco Theatres, West Palm Beach, and George Kanaris, Beach drive-in, St. Augustine. . . . Harvey Garland, Florida State Theatres booking chief, and his family were vacationing at Keystone. . . . Bob Harris, manager of the FST confection sales department, went to south Florida on an inspection tour. . . . Charles Hardee, Wil-Kin Theatre Supply, vacationed downstate.

KANSAS CITY

The extreme, long-continued hot weather at first deterred patronage at conventional theatres. Then people began attending air-conditioned theatres, in large numbers, raising the patronage level materially. But drive-ins continue to suffer loss of attendance because of the hot evenings. . . . The election board has placed voting machines, recently adopted for the county, in many public positions for education of citizens in their use. Motion picture theatres have proved the most propitious locations. . . . Harold Lyon, manager of the Paramount, is on vacation; and handling the house in his absence is Mr. Lyon's assistant manager, Jack Bunker. . . . Leo Hayob, exhibitor of Marshall, Mo., former mayor of that city, is now secretary of its Chamber of Commerce. He is also president of the Kansas-Missouri Theatres Association. . . . Many exhibitors in the area are complaining, not of a picture shortage, but of a shortage of prints for pictures booked.

LOS ANGELES

Film Row extended its sympathy to Bob Bernhard, Favorite Films booker, whose father, Joseph Bernhard, passed away in New York. . . . Charles Kranz, co-franchise holder of Realart Pictures here, was off to San Francisco on business. . . . Vince Murphy, H. L. Nace circuit buyer and manager, was in town on business. Also on the Row to book for the Arizona Paramount Theatre chain was Bob McCracken. . . . Leon Blender, Realart booker, is sporting a new Buick. . . . Jack Fillmore theatre, Fillmore, operated by Gordon West, has installed the latest in CinemaScope equipment.

MEMPHIS

Memphis first runs enjoyed their third straight week of boom business. All first runs continued to break attendance records. . . . The paths of two movie starlets, Virginia Gibson and May Wynn, crossed in Memphis and they made several television and radio appearances together. Miss Gibson was here to plug "Seven Brides for Seven Brothers," and Miss Wynn to plug "The Caine Mutiny." . . . Lindy theatre, Linden, Tenn., has been bought by Frank

(Continued on page 44)



"Wheeee!!"

**Our
LIVING
IT UP**

*grosses are
bigger than
"SHANE" all over
the country!"*

The greatest
grosser yet
from

**DEAN
MARTIN** **JERRY
LEWIS**

— their first from a Broadway hit musical!
And it's got **SHEREE NORTH**, shaking in
all directions, in the same dance
that stopped the stage show!



LOOK AT THESE "SHANE"-PLUS PERCENTAGES!

107% OVER "Shane" – at Olympia, **NEW BEDFORD**

47% OVER "Shane" – at State, **PORTLAND**

39% OVER "Shane" – at Palace, **ALBANY**

24% OVER "Shane" – at Stanley, **PHILADELPHIA***

*"Shane" played Mastbaum (more seats)

22% OVER "Shane" – at Paramount, **SPRINGFIELD**

14% OVER "Shane" – at Metropolitan, **BOSTON**

8% OVER "Shane" – at Boulevard Drive-in, **ALLENTOWN**

6% OVER "Shane" – at Lincoln, **TRENTON**

4% OVER "Shane" – at Embassy, **READING**

1% OVER "Shane" – at Paramount, **BUFFALO**

DOLLAR FOR DOLLAR with "Shane" at State, **HARRISBURG**

DOLLAR FOR DOLLAR with "Shane" at Colonial, **RICHMOND**

Date It Now From
PARAMOUNT

**ALL THIS TOPPED BY SMASH FIRST WEEK
AT CRITERION, NEW YORK CITY!**

(Continued from page 41)

Easley, who will book and buy in Memphis. . . . R. W. Lane, National Theatre Supply, was vacationing. . . . Whyte Bedford, Marion, Hamilton, Ala., was in Memphis on a buying trip.

MIAMI

Another bachelor was taken out of circulation recently when Parkway manager, Herb Rubenstein, decided to share his name with lovely Jacqueline Fredericks, of Miami. . . . Avalon Productions has started shooting a TV series to be called "Sandy Wright, World Scout" with early episodes having locales in Winter Park, Fla. . . . The fragrance of orange blossoms is still lingering around WTVJ announcer, Bob Hanna since he took Dorothy Donahue as his bride at the home of Judge George Holt recently. . . . Cinema manager Charlie Rich is off on a vacation holiday that will take him back to his home territory in Brooklyn. . . . In the "Red Face" department, manager Tim Tyler is taking a lot of kidding since he injured his hand in the theatre escalator. Tim always stands near the escalator to caution patrons against accidents.

MILWAUKEE

The Victory drive-in theatre here, operated by Delft theatres, has installed a new large screen. CinemaScope, 3-D and other new film processes can be shown on it. John Schuyler, general manager, said this was one of the first such screens to be installed in an outdoor theatre. . . . Harry Boesel, manager of the Fox-Palace theatre, has moved here with his family to make their home. They formerly lived in Kenosha. . . . Al Meskis, manager of the Warner theatre, and his wife went down to Chicago for the opening of "Magnificent Obsession." He also had his picture taken with Jane Wyman. . . . Wally Heim was in town this week doing the exploitations for United Artist's "Apache" which opened at the Palace July 28. . . . Joe Cozzual took over the Kiel theatre in Kiel and the Towne theatre in New Holstein from Sim Chapman.

MINNEAPOLIS

Fred Finnegan, booker at RKO, returned from a California vacation. . . . Alice Kuhlman, cashier at Warners, entertained the Warner office staff at her home. . . . Joe Rosen, booker at Paramount, vacationed at home. . . . Ida Shartin, district manager's secretary at Warners, vacationed at Detroit Lakes, Minn. . . . Irving Mills is a new salesman at United Artists. . . . Bill Mickelsen, booking clerk at Paramount, resigned to enter the army. . . . Virgil A. Mannie is the new assistant manager of the Gopher here. . . . Irving Braverman, salesman at Columbia, is engaged to Eleanor Herman. . . . Bill Mussman has resigned from the sales staff of Paramount to operate the

Rialto at Aitkin, Minn., which he purchased from Ken Lyons. . . . Ralph Pielow's Quad-States Theatre Service is now handling the buying and booking for H. N. Everhart's State at Walker, Minn., and the Lakes at Pequot Lakes, Minn., operated by the Pequot Lakes Commercial Club.

NEW ORLEANS

Dixie Theatres' Rex, Hammond, La., a subsequent run situation, was to close July 27. . . . The Pitt, Pittman's deluxe suburban showcase which had been dark for more than 2 years is closed again after two days operation. E. G. Perry, general manager said that after Judge Stich, civil district court, had given them the "green light" because they had complied with all zoning regulations, a few business men in the neighborhood raised objections and applied to the State Supreme Court asking the court to close it for no other reasons, other than it should have remained closed. Chief Justice John D. Fournet ruled in favor of the complainants and had it closed until the fall session of court. . . . A terrific wind and rainstorm took a severe lash at Meridian, Miss., drive-ins. Both the Royal and Merid had to suspend operations for repairs, and the re-erection of screen towers. . . . Floyd Murphy, head of Exhibitor's Ad Co., Alexandria, La., turned back the Strand, Vicksburg, Miss., to Paramount Gulf Theatres at the expiration of his 3 year lease.

OKLAHOMA CITY

Ed. Thorne and family are vacationing in Colorado. Mr. Thorne is city manager for Cooper Foundation Theatres. . . . Dale Robertson, Oklahoma City-born actor, was honored with a birthday party July 14 at the home here of his mother, Mary Joan Perkins. . . . Midwest Theatre had a Circus Party for kiddies July 16. Free Popcorn and Balloons were given children until 1 p. m. . . . United Theatres opened a modern 400-car drive-in theatre known as the River-vue on River Road, Morrilton, Ark., July 9. Cost of the installation exceeded \$40,000. City Manager Clarence Hobbs said Vance Henson was named assistant to Hobbs, who also has charge of the Rialto theatre in Morrilton. . . . William Bradshaw, former manager of the Ritz theatre, Topeka, Kan., has bought the house from the Dickinson circuit.

OMAHA

Jim Travis, who has the Lakeland drive-in at Milford, Ia., is now showing CinemaScope, opening with "Night People." he has the first small town outdoor CinemaScope in the state. Others are at Council Bluffs, Des Moines, Sioux City and Waverly. . . . George Hollander, of Ralph Goldberg Theatres, has moved from the Ames to the Town temporarily as manager replacing Paul Foreman. Robert Kassebaum of Holdrege has been named manager of the Ames, a suburban situation. . . . Exhibitors are growing extremely worried about the continuous dry spell which has existed over most of the state. Many believe farmers' income already may have suffered due to damage to the corn crop. . . . Among vacationers are Bob Hirz, Warner salesman; Cal Bard, United Artists salesman, and Joy Eakin, 20th-Fox secretary. . . . Lillian Danielson, Paramount secretary, is hospitalized.

. . . Dorothy Norton, Paramount stenographer, resigned and has been replaced by Phyllis Bogue, Sac City, Ia

PHILADELPHIA

A. M. Ellis Theatres here is now operating the Olden, Trenton, N. J., for the owner, Brock Whitlock, who has operated the house since 1950 and has now turned to another business enterprise. Edward Culliton, who assisted Mr. Whitlock in managing the house, has been named the house manager. . . . Allied Motion Picture Theatre Service here is now handling the buying and booking for the Temple and Embassy in Lewistown, Pa. . . . Ben Shindler's Ace, Wilmington, Del., installed a new Williams seamless screen and new lenses in the booth. . . . Marie O'Boyle was named to the booking office for the Comerford Theatres, Scranton, Pa., replacing John Walker, who left the theatre circuit to take a position with Radio Station WARM in Scranton. . . . The Park, Wilmington, Del., closed since early 1952, has been leased by James E. Sullivan. . . . The Bluebird, Spanish language house, is now a weekend operation for the remainder of the summer. . . . Mike Badami is the new manager of the Carman. . . . Lili Rosentoor, 20th Century-Fox booker, is on a trip to the State of Israel. . . . Harry Spiegel, of the Comerford Theatres advertising department, Scranton, Pa., became a grandfather for the fourth time with a birth of a grandson to his daughter-in-law.

PITTSBURGH

Strong attractions downtown are beating the July heat and outdoor competition, and the managers are beaming with the glowing receipts turned in by "Gone With The Wind" at the Penn, "Caine Mutiny" at the Harris, and "Knock On Wood" at the Stanley, all certain holdover. . . . "This Is Cinerama" staging a strong comeback, and doing its best business in its eighth month than at any time since its opening weeks. . . . "Hobson's Choice" at the Squirrel Hill seems set for a healthy run after rave notices. . . . The Fulton has yanked "The French Line" from its booking chart, and it will open early next month in a dozen district drive-ins as a first run. . . . Manager Bernie Hickey is back at the Fulton after a New Hampshire vacation. . . . WCAE commentator Gloria Abdou "hosted" a breakfast in Stanley lobby followed by a "sneak prevue" of "About Mrs. Leslie," with Miss Abdou broadcasting her daily show from the lobby.

PORTLAND

Business continues to soar at nearly all first run theatres. . . . Keith Petzold has resigned as general manager of the Jesse Jones Circuit and has been appointed executive secretary of the Junior Chamber of Commerce. . . . Dick Newton did so well with the Louis Armstrong stage show at his Paramount theatre about six months ago, he has booked the Don Cornell Show in for the week beginning July 21. . . . Dwight Long, producer of "Tanga Tika," was in town for a week to work out promotion details with Guild theatre manager Marty Foster. . . . Don Cameron and Eddie Lane have taken over the management and ownership of the Capitol theatre. . . . The new Fox
(Continued on opposite page)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-
ins and Indoor Houses. SATISFACTION
GUARANTEED. Write for complete catalog
and valuable portfolio FREE.

First American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from opposite page)

theatre has definitely been set to open Aug. 12 with big layout planned by Charles Skouras. Oscar Nyberg is doing the groundwork now.

PROVIDENCE

Sparking an intensive exploitation campaign for "Johnny Dark," Dave Levin, RKO Albee manager, arranged with Jake Kaplan's "Foreign Cars, Ltd.," for the loan of a spanking new Jaguar sports car, which was displayed in the outer lobby for several days before the opening-date of the film; and during the presentation. Displayed amidst a setting of beautiful flowers, the Jaguar attracted hundreds. . . . Al Siner, Strand manager, received an exceptionally potent publicity break for the opening of "The Caine Mutiny" as The Providence "Sunday Journal" devoted the entire first page of the amusement section to the film. . . . Spurred on by early-season success, most open-air theatres in this area are running unusually large advertising and exploitation campaigns heralding forthcoming and current attractions. Particularly fine weather and seasonable temperatures are working to the advantage of these outdoor theatres. . . . "Hans Christian Andersen" held for a second week at the Avon Cinema. . . . The Route 44 Drive-In is now featuring free pony rides for the children.

ST. LOUIS

A change in the organization of ABC-Paramount Theatres has brought the Strand in Memphis, Tenn., under Paramount-Gulf Theatres, whose headquarters are in New Orleans, La. . . . The Starlight theatre, Columbia, Mo., has just opened for its sixth season. . . . Workmen have been engaged at Paragould, Ark., doing the preliminary work for the installation of a new CinemaScope screen at the Sunset drive-in. It will replace one flattened by a small twister in a freak storm. . . . Theatres in St. Joseph, Mo., are currently running their schedules in the newspapers of that city showing at what time their features will start. Included among those participating in the feature are Trail, Missouri, Electric, Orpheum, Rialto, Jo, Skylark, Belt and Cowtown. . . . A new wide screen and special lens have been installed at the Calvin theatre in Washington, Mo., for the showing of CinemaScope. . . . A mongrel pup, who was determined to accompany his owners into the Washington theatre in Quincy, Ill., threw the theatre staff and some of the patrons in confusion when he bit two of the ushers.

SAN FRANCISCO

Gerre Sue Zigmond, daughter of Jerry Zigmond, west coast manager, United Paramount Theatres, will marry Mitchell L. Gamson, assistant director, Columbia Pictures, in September. . . . Helen Wabbe, at one time a publicist, Golden Gate theatre, is now Mrs. Mac G. Maurada and is living in Studio City. . . . Carl Miller, former salesman, Warner's Portland office, has been upped to sales manager for the San Francisco Exchange Area. Arthur Barm went from San Francisco to Portland as salesman. . . . Stew Klein, Columbia booker, has been named salesman to replace temporarily Phil Weinstein who has been ill for many months. . . . New at Columbia are Coleen Smith (wife of Tom Smith, UA booker) who re-

placed Ruby Wilson as second secretary in the western division office; Ginger Levy, formerly with the industry in Thailand, is now booking clerk.

TORONTO

Trade demonstration of SuperScope lens is planned here by Murray Sweigman's Theatre Poster who have the rights in Canada. Date will be announced within two weeks. . . . The regular monthly meeting of Variety Club, Tent 28, was postponed in July because of the summer vacation. The regular monthly schedule will be resumed in August. . . . An enthusiastic reception has been given to Pola-Lite at the demonstration in Winnipeg, according to reports from Tex Cates, Canadian representative. A successful demonstration was also held at the Circus drive-in, Kirkfield Park, just outside of Winnipeg. . . . Canadian personnel of MGM will share in bonus money won as the result of MGM's 30th Anniversary Drive, with cheques ranging from one and a half weeks to five full weeks pay. . . . Frank Fisher, JARO general manager, reports his company had its greatest business year this year in the history of the company since the organization of the company in 1945. . . . Sterling Films Ltd. has been appointed representative of Interstate Television Corp. in Canada.

VANCOUVER

Permit to build a drive-in theatre by a Vulcan, Alta., exhibitor C. Robinson, who runs the indoor house at Vulcan, has been refused by the town council on the grounds that residents in the district objected and the site was on property vested in the crown and outside the jurisdiction of the town council. . . . Margaret Reid, steno at Warner Bros., was married at Lillooet to Ken Hansen of Vancouver. They are honeymooning in the Okanagan fruit belt. . . . Bill Tenney, a charter member of Projectionists union and a member of the Strand staff, was hospitalized for surgery. . . . Mac Smee, manager of FPCC Regent Vancouver, resigned to enter the insurance business. He is replaced by Vic Tombe, former assistant at the downtown Capitol. More changes in the circuit are expected shortly. . . . Beverly Clark, head of FPCC publicity department and on the sick list for the past six months, has resigned and is succeeded by Les Pope, former assistant. . . . Steve Rolston, Alliance Films, B. C., manager, won out in the billing contest against the other five Canadian branches. . . . Harlan-Fairbanks, pop-corn distributors formerly located on film row, have moved to their own building on Fourth Avenue, Vancouver.

WASHINGTON

The Palmer, a new drive-in theatre, has opened this week. It is on the George Palmer highway, near Landover, Md. . . . Sara Young, 20th Century Fox booker, is spending a week at Cape Cod. Her son, Herbert, and family, were visiting here last week, from Miami Beach. . . . The Variety Club's annual Golf Tournament and Dinner Dance Committee for the affair on Friday, September 24 at the Woodmont Country Club, includes: co-chairmen: George A. Crouch, Sam Galanty and Albert W. Lewitt; and vice-chairmen: James H. Simon and Keith Lewis. . . . Stanley Warner's Ambassador theatre inaugurated a new policy

of late shows on Friday nights. . . . The Variety Club's August board meeting will be a luncheon session August 2. . . . Rudolph Berger, MGM southern sales manager, was on a tour of his territory.

Chicago Sheriff Urges Drive-in Censorship

CHICAGO: Cook County Sheriff John E. Babb has announced he is recommending to the county board that it try to establish a censorship board to govern the exhibition of films in drive-in theatres in the unincorporated areas of the county.

The action came as a result of protests over the showing of RKO Pictures' controversial "The French Line" which opened recently at two of the 10 outdoor theatres throughout the county.

The Starlight, 95th Street and Ridgeland, Oak Lawn, pulled the production recently following Mr. Babb's survey of every car entering the theatre's grounds. The Starlight posted an "Adults Only" sign, but cars were turned back from entering the outdoor house by a vigilant group of police officers. The Starview, the second drive-in featuring the controversial film, was seeking to cancel the booking, it was reported.

Decca, U-I Join on "Obsession" Album

With the Decca album of the sound track of Universal-International's "The Glenn Miller Story" continuing as one of the top sellers, Decca and U-I have joined their promotional forces a second time to promote the album based on the soundtrack of "Magnificent Obsession," the Technicolor film based on the Lloyd C. Douglas novel, starring Jane Wyman and Rock Hudson. The Decca album will be available in two speeds, long play and 45 extended play, featuring the U-I orchestra and chorus under the direction of Joseph Gershenson. As part of the joint over-all promotional effort, special material is being developed for use by record dealers and exhibitors.

California Unit Reelects Hamm as President

SAN FRANCISCO: The Northern California Theatre Association, Inc., has re-elected L. S. Hamm president and elected the following officers and directors for the coming year: Homer Tegtmeier, vice-president; Abe Blumenfeld, vice-president; Lee Dibble, secretary-treasurer; directors Mark Alling, Robert Broadbent, Roy Cooper, Gerald Hardy, Lloyd Lamb, Ben Levin, Irving M. Levin, Earl W. Long, Henry Nasser, August Panero, John J. Parsons, Boyd Sparrow, C. V. Taylor and Harry Weaverling. Charles M. Thall, executive secretary, and Hulda McGinn, public relations director, were reappointed.

"Steel Cage" to U. A.

"The Steel Cage," melodrama based on Warden Clinton T. Duffy's national best-seller, "The San Quentin Story," has been acquired for release by United Artists, it has been announced.

“ MAGNIFICENT IS ROLLING UP GROSSES EVERY

CLEVELAND—Palace Theatre

Outgrosses "Glenn Miller" both
first and second weeks!

CHICAGO—United Artists Theatre

Sets twenty-year house record!

ASHEVILLE—Plaza Theatre

Bigger than "Glenn Miller"

AKRON—Palace Theatre

Joins "Miller" as U-I
biggest grosser!

SALT LAKE CITY—Uptown Theatre

Record opening . . . bigger
than "Miller"

KANSAS CITY—Orpheum Theatre

Bigger than "Miller" . . .
U-I record in K.C.

ATLANTA—Grand Theatre

Joins "Miller" as U-I's all time
high grossers in Atlanta!

YOUNGSTOWN—Warner Theatre

Sets all time U-I house record!

AURORA—Paramount Theatre

Bigger than "Glenn Miller"

OKLAHOMA CITY—Midwest Theatre

Neck-and-neck with
"Glenn Miller"

“OBSESSION” “GLENN MILLER” WHERE!

MICHIGAN CITY—Tivoli Theatre
Outgrossing “Glenn Miller”!

JOLIET—Rialto Theatre
Neck-and-neck with “Miller”!

*...and
HOLDING OVER
Everywhere!*



Universal-International presents
**JANE WYMAN
ROCK HUDSON
BARBARA RUSH**

LLOYD C. DOUGLAS'

*Magnificent
Obsession*

COLOR BY TECHNICOLOR

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER
Directed by Douglas Sirk • Screenplay by Robert Brees • Produced by Ross Hunter



Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

Half of 1954 Is Gone—How Well Did You Use It?

TWO APPRAISE the future, analyze the past—that's a phrase often used by Charles Skouras, and quoted, with the headline on this page, from the Fox Westcoast Theatres' "Showtime"—who often quote us, in a reciprocal exchange of showmanship across the country. Dean Hyskell says, in his current bulletin (as the rest of the line above) "What Will You Make of the Remaining Half?"

Showtime lists local events—not national "weeks" or phony "showman's dates" (like the invention of the sewing machine, for instance, in August)—but practical local events in west coast cities where a showman can really find the materials for substantial promotion. We've never had any use for those "showman's dates" that rest on some far-fetched idea of national promotion.

Of course, there are exceptions, such as "National Dog Week"—which Showtime admits you can make a "dog-gone good one"—by catering to local interests. In scores of towns, theatre managers with leaders of Boy Scouts, Girl Scouts, Camp Fire Girls, boys' clubs, and recreational associations, may make this event something newsworthy, and a stage attraction. A youngster is always proud of a pet, and when such an event is combined with the Saturday morning show, with sponsorship for trophies, you can't go wrong. "People make promotions"—and that's another headline we might use.

We are always impressed with the business acumen which is found in circuit operations. They don't sit by the side of the road and wait for the parade to pass by. They are the parade, and they pass by all others who sit and wait. It's just a matter of drive—and showmanship is a profession that requires drive. You can't very well imagine a languid showman. He either is, or he ain't. Many of our best Round Table members owe their best results to circuit cooperation and they thrive with it.

Sure, it takes more effort to do the job alone, single-handed, in a small town. You have to be the whole operation, within yourself. You have to provide the inspiration, the objective and the result.

COMPO QUOTES—THE \$64 QUESTION

THE MANAGER of a group of moving picture houses presented a \$64 question recently when he asked California admen why they give free space to television listings while charging movies premium rates for advertising. A show of hands at the meeting indicated about half of those present accept local theater ads at the local rate, the other half getting a premium rate.

The big question actually involves two questions: should newspapers be giving radio and television, competitors for the advertising dollar, a free ride in program listings; should newspapers be charging local theaters, which do not compete for advertising, premium ad rates?

The situation is not all black or white around the country. A few newspapers have found that they can convert free program listings to paid space, or they can drop them entirely without loss of circulation. And some newspapers have found that application of the local rate to theater advertising is advisable and profitable.

But those newspapers which have done neither will have to face up to the apparent inequity: Why give free space to a competitor while applying a penalty rate to a non-competitor?

COMPO reprints the editorial above, from the June 4th issue of *Editor & Publisher*, and says "Thanks, E. & P., we couldn't have said it better ourselves." It's a practical viewpoint on how it can be that newspapers favor television (a competitor) and penalize film theatres (who are substantial advertisers, at premium prices!)

We trace this situation back fifty years, when theatrical press agents were itinerant opportunists, roving from place to place, and putting their stuff over, at all costs, without regard to local business enterprise. Nowadays, the theatre manager and publicist are part of the community, and take part in all local endeavor. They are not here today—and gone tomorrow.

¶ LAST WEEK, we flew out to Akron, Ohio, and drove back 425 miles, through the beautiful woods and templed hills of Pennsylvania, to our old home town. It was an interesting trip, with some material for conversation in this meeting.

Most notable was the fact that every farm house, for hundreds of miles, has television. Even the least of these has an aerial on the roof, reaching for what they consider "free" entertainment. In some places where no aerials are visible, the citizens are on a community antenna system, via coaxial cable from a nearby mountain top, obtaining the most perfect reception.

Following the Roosevelt Highway, through miles of State Forest, it was often twenty to forty miles between theatres, and even then, we saw only a few houses. Oil City had the best examples, with Franklin and Wellsboro well represented, but there were a couple of good sized towns where we couldn't spot a theatre, even with four people looking in all directions as we drove slowly through Main Street. We would liked to have stopped to look, but in these towns you can never find a place to park, and our friends had no time on their driving schedule for exploring or visiting.

¶ INTERESTING, the report to stockholders from American Broadcasting-Paramount Theatres. Here's a corporation on both sides of the line, with forcible reminder that we're all in the same business. But what charmed us was the statement by president Leonard Goldenson that the installation of new theatre wide-screen and sound equipment had been primarily responsible for a small drop in revenue on the ABC side of the ledger. In other words, our new dimensions do hurt television, and they admit it, right in the family. On the other hand, we believe that theatre income is up for most of Paramount theatres where these same new dimensions attract more people to the movies.

—Walter Brooks



GREAT REVIEWS!

"Should parlay its adventure theme into a kuffy box office."—VARIETY

"A really fine film that will appeal to a wide audience."—M. P. DAILY

"Impressive... colorful... able and tasteful interpretation of the Defoe classic."—FILM DAILY

"Well done! Augies are legion for adroit showmen."—BOXOFFICE

GIANT BOXOFFICE!

- 3 WEEKS FOR PARAMOUNT IN PHOENIX
- 2 WEEKS FOR LOEW'S IN CLEVELAND
- 2 WEEKS FOR INTERSTATE IN HOUSTON
- 2 WEEKS FOR LOEW'S IN ST. LOUIS
- 2 WEEKS FOR LOEW'S IN SYRACUSE

SMASH OPENINGS IN DENVER (ALADDIN) and FT. WORTH (PALACE)!

Now watch hundreds of new dates coming up in August!

DANIEL
DEFOE'S

ADVENTURES OF ROBINSON CRUSOE

COLOR
BY
PATHE-
COLOR

QUALITY PICTURES
UA
IN QUANTITY

Starring **DAN O'HERLIHY** • **FERNANDEZ** (as FRIDY)
Produced by **OSCAR DANCIGERS** • Assoc. **HENRY EHRLICH** • Directed by **LUIS BUNUEL**
Adapted for the Screen by Phillip ROLL and Luis BUNUEL • Presented by TEPEYAC Prod. Inc.
Photography by Alex PHILLIPS • Musical Score by Anthony COLLINS

50TH ANNIVERSARY
UA



Circus Goes To Movies

Just an average American small town, filled — and thrilled — with thousands of people, having a good time, waiting and watching for the colorful Circus Day parade, as only the Ringlings knew how to do it.

The beautiful, internationally famous "band wagon"—classic treasure of Americana, built 50 years ago—was exhibited outside the Al Ringling theatre.



The 70-year-old "Mother Goose" parade float, veteran of many thousands of circus parade miles through city streets, rests for admiring children.



Everyone will recall with pleasure this two-legged horseman, and his cage of "wild" animals, to make youngsters laugh and play on circus day.



The first real, old-fashioned circus parade in 25 years was staged in Baraboo, Wisconsin, home town of the Ringling Brothers, for the "World Re-Release Premiere" of Paramount's "Greatest Show on Earth"—an annual event in Baraboo, where so many old-time circus folks make their permanent home. 24,000 citizens and visitors crowded the streets of this town of 7,500 normal population, for the celebration.

One modern note, not too nostalgic, was the selection of "Miss Baraboo" for the Miss America Contest, and the "Circus Queen" as contender for "Miss Universe". Who needs elephants?



LADIES NAME THE WINNERS IN THE SECOND QUARTER

Something new and different, three of the distaff side as judges, and very good, too. As winners in this quarter, they chose Walter Hopp, manager of the International Cinema, Vancouver, B. C., in large situations (Vancouver is surely a city of showmen!) and Bob Harvey, manager of the Capitol theatre, North Bay, Ontario, in small situations (these Canadians hold their lead against the field!). It is a first for Walter Hopp, and the proper recognition for Bob Harvey, who is the most consistent of contenders, over many quarters.

Our judges were thorough, they really delved into the arts of showmanship, and violated a primary rule of the judging, right from the first moment. In the past, we have encouraged the men who served as judges to keep their own counsel. But these gals looked at all entries collectively, and then retired to their judicial privacy to make up their minds and fill out their ballots. We rather liked their running comment, which was continuous, and convincing. If they liked something, they said so, and vice versa. With competent reasons for their judgement. We'll do this again, and make a tape recording. As usual the Scroll of Honor winners were close, and only a difference of points on three ballots separated them from the winners. In the usual alphabetical order, they follow:

Rocque Casamassine, RKO Franklin Theatre, New York
John M. Endres, Calderone Theatre, Hempstead, New York
Douglas Ewin, Savoy Cinema, Stourbridge, England
Cliff Knoll, Dakota Theatre, Grand Forks, N. D.
John McKim, Odeon Theatre, Ladysmith, Ont., Canada
Joe Real, Midwest Theatre, Oklahoma City, Okla.
Martin Rosen, RKO Fordham Theatre, New York

We had a very heavy quarterly selection this time, so many that we have purposely held over some for the next quarter, which may be lighter in volume on account of the hot weather. But it was too much to handle, and we could not simmer the entries down to a group of finalists, if there would be a better chance at the end of September. Please believe that every entry that makes the lists as a contender for the Quigley Awards, gets every possible consideration against the elements of time, space—and the heat.

T. Osada, publicist for Columbia Pictures in Japan, was the overseas winner, with a wonderful campaign on "From Here to Eternity"—one of the most comprehensive ever seen in competition. Our judges couldn't read Japanese, but they did know showmanship when they saw it.



Best looking judges in the history of the Quigley Awards Competition—and the smartest, too, in our opinion and belief. Here they are going into action—each with plenty of experience to back up their professional judgment. Left to right, Isabelle Austin, director of advertising and publicity for the Roxy theatre, New York; Beatrice Ross, exploitation manager for Republic Pictures in New York, and Blanche Livingston, in charge of publicity and exploitation for RKO Theatres, out of town. It was a happy inspiration.

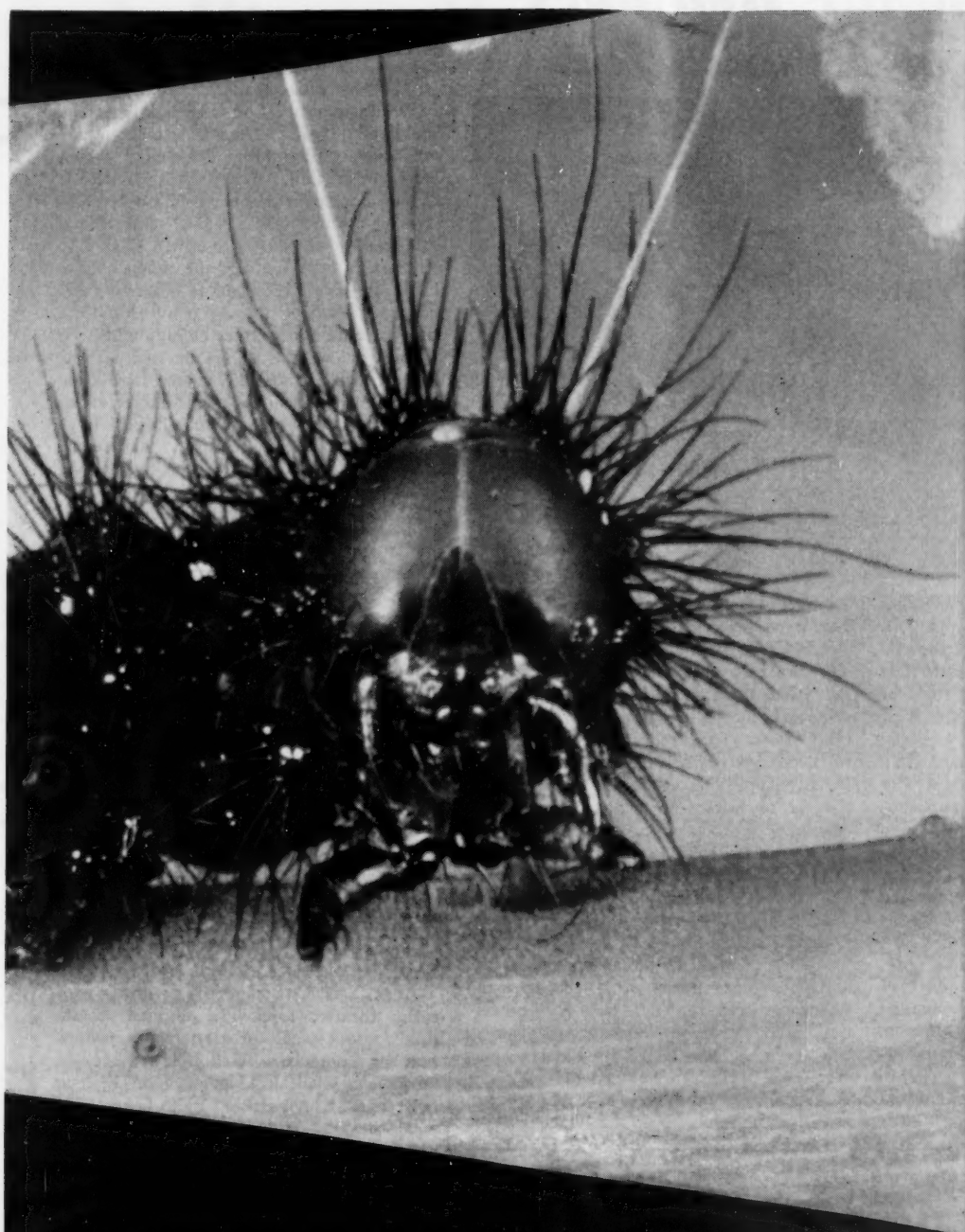
2nd Quarter Citation Winners

| | | | |
|--|---|---|--|
| R. D. BARTLETT Odeon, Sarnia, Can. | CARL FERRAZZA Keith's, Cincinnati, O. | D. E. LACEY Savoy South Shields, Eng. | TED C. RODIS Astoria Astoria, N. Y. |
| F. J. BICKLER Fox, Oshkosh, Wis. | TONY EWIN Grand, Banbury, Eng. | FRANK LAWSON Danforth, Toronto, Can. | MORRIS ROSENTHAL Poli, New Haven, Conn. |
| SAM BINDER Rialto, Edmonton, Can. | HERMAN G. FLYNN Paramount Films Sydney, Australia | LEN MCGUIRE Odeon Port Arthur, Can. | HARRY SALISBURY Chateau Rochester, Minn. |
| H. G. BOESEL Palace, Milwaukee, Wis. | BOYD FRY Grand, Atlanta, Ga. | DESMOND MC KAY Playhouse Galashiels, Scotland | HAROLD SHAMPAN Odeon, Woolwich, Eng. |
| GEORGE BROWN Norshor, Duluth, Minn. | CHARLES GAUDINO Poli, Springfield, Mass. | GEORGE MANN Eureka, Eureka, Cal. | JACK SIDNEY Century, Baltimore, Md. |
| PAUL BROWN Fresno, Fresno, Cal. | ELAINE S. GEORGE Star, Heppner, Ore. | F. MARSHALL Lux, Vancouver, Can. | JOE SOMMERS Kingston Kingston, N. Y. |
| BILL BURKE Capitol Brantford, Can. | W. B. HAVER Paramount, Des Moines, Iowa | LIN MARTYN Capitol Niagara Falls, Can. | MURRAY SPECTOR Plaza Englewood, N. J. |
| JOHN BURKE Fox, Brooklyn | EMIL HOLLENSTEIN Studio 4 Zurich, Switzerland | JOE MELCHER Grand Evansville, Ind. | A. W. STANISCH Kentucky Louisville, Ky. |
| LOU COHEN Poli, Hartford, Conn. | HAROLD C. JENKINS Coosa Childersburg, Ala. | R. W. PARKER Regal, Torquay, Eng. | MICHAEL STRANGER Plymouth Worcester, Mass. |
| MAX A. COOPER Cove, Glen Cove, N. Y. | MEL JOLLEY Century Hamilton, Can. | GEORGE PETERS Loew's Richmond, Va. | EVAN THOMPSON Fox, Hackensack, N. J. |
| TED DAVIDSON Majestic Perth Amboy, N. J. | | | |



Out of this world . . .

New, exciting wide-screen entertainment! Thrills! Thrills! Large things made even larger! The barely visible made man-size and more! Entertainment that fills eye and mind. That's today's motion picture—a new world of advanced production, processing and projection with a world of new problems. Today many of these problems are being solved in co-operation with the Eastman Technical Service for Motion Picture Film. Branches located at strategic centers. Inquiries are invited.



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137 North Wabash Avenue, Chicago 2, Illinois

West Coast Division

6706 Santa Monica Blvd., Hollywood 38, California

Seven Bachelor Brothers In Search of Promotion



Loew's Theatres played a long shot that promises to have a heavy publicity pay-off. Ernie Emerling, publicity head for the circuit, asked his theatres to plant a little item that MGM was searching for seven bachelor brothers to be honored guests at the New York premiere of "Seven Brides for Seven Brothers" at the Radio City Music Hall. The story appeared in forty newspapers in 30 cities. As a result of the story published in the London (Ontario) Free Press, seven unwed brothers were discovered on a farm near that city, where they live as a happy family with three unmarried sisters. You will enjoy the family scene above, at a table set for ten.

Now, the seven brothers are in New York, living at the Waldorf, for three days of sight-seeing, interviews and promotion activity for the picture. Russell Downing, managing director of the Music Hall, was their host for the first day, when the picture opened. They will attend the evening performance. Frank Farrell was their host at

a dinner, where they had seven blind dates, and were interviewed for the New York World Telegram and Sun, United Press, the Toronto Star and station WPIX. Steve Allen had them as guests on his NBC-TV show and they also appeared on the Barry Gray show. They rode to the Music Hall in seven open horse carriages, accompanied by seven pretty models. Perhaps the intention is to break down this fierce family resistance to romance.

They have also been interviewed by Associated Press and other wire services, had photographs made for the news picture services, been to Coney Island and seen Rockefeller Center, and gone dancing at Roseland. They get a boat ride around Manhattan, and a trip to Jones Beach, with luncheons and interviews between. There have been numerous radio shows in which they appeared. The seven brothers House are Raymond, 32; Lee, 34; Carl, 38; George, 48; Bill, 49; Clarence, 50 and Vern, 52. Things will never be the same, up on that Ontario farm,

Lou Cohen Plugs Magazine Cooperation for Film

Lou Cohen, manager of Loew's Poli, Hartford, sends a sample of a pole card which was used in Hartford to tie in his current release with Woman's Home Companion for "Magnificent Obsession." 150 newsstands displayed the card and 18 news delivery trucks were bannered.

Movie Playdate Services Provided by MGM Records

Sol Handwerger sends out a release to show the movie playdate service which MGM Records puts behind the pre-release of "Seven Brides for Seven Brothers"—with "jocks, jukes and discs" employed to promote "brides and buckskins"—quoting the release. The idea of the seven brothers,

who took their brides in the manner of the Sabine Women, has been mighty attractive film fare, and with appropriate music—even "Time" Magazine says it is "the lintingest bit of tunesome lollygagging since 'An American in Paris.'"

Skouras Circulates Church Audience for "Demetrius"

Evan Thompson, manager of Skouras' Fox theatre, in Hackensack, N. J., sends a copy of the circular letter which was mailed to all church officials in Bergen County as promotion for "Demetrius and the Gladiators"—wrapped in the prior glory of "The Robe." He says they don't expect to outgross the former picture, since the admission prices are lower than for "The Robe" but they do hope to get more people.

Jack Matlack In Action

"This is Jack Matlack Promotions"—that's the letterhead on our desk, and the report of a comprehensive campaign for Universal's "Magnificent Obsession" which opened in Portland, at J. J. Parker's Broadway theatre, with proper credit to Herbert Royster, manager, in keeping with Round Table policy, and also to Herman Kass, U-I field man, representing the home office. There are five pages, single spaced of exploitation obtained for the picture, and we can't do more than sketch the highlights.

Chief among the things devised for the occasion was a trademark contest across the two pages in the Sunday magazine section of the Portland Oregonian, which has the largest circulation of any newspaper west of the Mississippi River. They sold 46 separate concerns on this cooperative idea, of guessing trademarks and slogans indicating their lines, and had 14,687 contenders, who filled out the blank spaces with their guesses. No doubt of the pulling power of this promotion. Contenders were encouraged to send in as many entries as they wished, with a three months' pass to the Broadway to the person who filed the greatest number of contest pages from the Oregonian. That gets readership and circulation for the newspaper.

Television, record tieups, lobby music, disc jockeys, pocketbooks, book marks, book tie-ups, magazine tieups, fashion layouts, giant postcard idea, radio contest, window tieups and displays, food store tieups and displays, and plenty of plays on the word "magnificent" added up to ample free advertising.

Art Stanisch Stages A Whale of a Stunt

Art Stanisch, manager of Switow's Kentucky theatre, Louisville, decided it was time for one whale of a stunt, as exploitation for Columbia's "Hell Below Zero"—so he gave a whalesteak luncheon to 12 local newspaper, television and radio hands. The whale steaks were flown in from New York, and a local restaurant prepared them with all the fixings, Eskimo style. And Art had the right idea, for it paid off in whale oil at the box office.

Crusoe Rides Again

Zeva Yovan, manager of the Orpheum, St. Louis, rigged up a man as Robinson Crusoe with lettered umbrella as street bally for his run of "Adventures of Robinson Crusoe."

FILMACK

FOR BETTER SPECIAL TRAILERS

630 Ninth Ave. New York, N.Y.
1327 S Wabash Chicago 5, Ill.

Selling Approach

THEM!—Warner Brothers. The shortest title on record of the scariest picture on record. It will frighten the daylights out of you and your staff, to say nothing of the customers. They've been seeing "Them" in their nightmares! Creatures so astounding, there was no other word to describe "Them!" Weird crawl-and-crush giants clawing their way out of the earth's mile deep catacombs. 6-sheet and other accessories will sell "Them" as horror-creatures. Tabloid newspaper mat will print your own herald in newspaper style. Special herald also supplied in mat form for printing at your press. It's frightening. Coloring contest will scare the little kids while they play. Newspaper ad mats crawling with "Them"—and teaser ads to get your customers curious. The combination ad and publicity mat is a real bargain, with enough ad mats and publicity mats to supply any small theatre, all for 35c at National Screen. Let "Them" scare you!

PRINCESS OF THE NILE—20th Century-Fox. In color by Technicolor. Good box office picture, now with Egypt coming up as a coming attraction. Debra Paget makes a nice Princess Shalimar! She was the dance, the desire, the flame, that ignited

Egypt. A thousand years cannot dim her beauty, nor still the pagan fire of her dance, nor drown the sounds of battle waged in her name! 24-sheet and all posters well planned to provide art work for marquee and lobby display. You can't get more or better art at less cost. Herald has the advertising theme for audience or showman. Newspaper ad mats show quite a lot of Shalimar, to interest everybody in Egypt, in case you have no time for travel. Composite campaign ad mat, which sells for 35c, is the biggest bargain at National Screen, with six well selected ad mats and slugs, two publicity mats, sufficient for all small situations. Dance school cooperation is suggested, so seek a tieup with Fred Astaire studios.

TANGANYIKA—Universal-International. In color by Technicolor. Forbidden empire in the heart of Africa. Land of the hunter and the hunted, ruled by a madman's dynasty of terror. Van Heflin, Ruth Roman, in authentic settings, handicapped by a bad title, which can't be pronounced nor understood on the box office line. Sell it for African adventure, and it will satisfy. 24-sheet and other posters really have the art work to sell jungle and excitement, for marquee and

lobby display. The herald keys the campaign with all the best advertising approach. A set of color-gloss stills will sell color with color, in a special lobby frame. Newspaper ad mats will help explain the title with the atmospheric illustrations. Bargain composite mat, only 35c at National Screen, has six ad mats and slugs, two publicity mats, to help you get free space, in local papers. Pressbook especially offers "leopard cloth" and "jungle background paper" to use in building special theatre front display, always a good idea.

LIVING IT UP—Paramount. In color by Technicolor. Dean Martin and Jerry Lewis, bringing Broadway's sensational musical comedy "Hazel Flagg" to the screen. With Janet Leigh, Edward Arnold, and Sheree North (no Eskimo!) They're radioactive! They're atomic! They're terrific! 24-sheet and other posters contain good art for cut-outs as marquee or lobby display. Folder herald keys the campaigns for a majority of situations. Newspaper ad mats are in good variety and style, for all situations, and the complete campaign mat for small theatres has ten ad mats and slugs, plus two publicity mats. Sheree North is new, but she will introduce herself to your audience. Good music tieups with eight songs listed. Set of Color-Glo stills helps you sell color with color, and always remember, television doesn't have color—yet, to hurt you. "Dandee standee" can be made from the 6-sheet cut-out. Free TV trailers direct from Paramount, each 20-seconds long.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURE ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING



JEAN SIMMONS
RORY CALHOUN
STEPHEN McNALLY
BRIAN AHERNE

Screen Play by THAMES WILLIAMSON and CASEY ROBINSON
Music Written and Conducted by DIMITRI TIOMKIN

Produced by HOWARD WELSCH

Directed by JOHN FARROW
A JOHN FARROW PRODUCTION

General Release: September

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Theatres Figure in Candy "Revolution"

Developments in the candy industry are placing more emphasis than ever on supermarkets, chain drug stores and theatres as retail outlets in efforts of confectionery manufacturers to combat costs and falling sales. An analysis of conditions and opinion by *Candy Industry* has led that authoritative publication to see a "revolution in the retailing of candy" now in the making, with the merchandising and distribution policies formerly employed, stressing the confectionery shop, giving way to merchandise adapted to recreational selling.

Along with increase in production costs generally, the industry is contending with steadily increasing cocoa bean prices, and statements of dental societies blaming candy for tooth decay.

Despite continuance of the nickel bar in a strong position over much of the country, important opinion in the candy industry relegates it to the past. Said *Candy Industry* recently, "Some still may not know it,

but the nickel candy is dead—and all it needs is burying. What is emerging in its place is a full value dime seller—and in the background, even a 15 cent product."

Coffee with Cream Without Refrigeration

Literature describing a coffee vendor for automatic service of cream and sugar in a variety of combinations, is now available from Mills Industries, Chicago. Called "Coffee Service," the unit handles only powdered ingredients, including dehydrated cream, therefore it requires no refrigeration. It has a 500-cup capacity, with dispensing provisions for that many paper cups.

Small Drink Dispenser With Cascading Action

A new dispenser for non-carbonated beverages, designed as a smaller size companion model of the company's "Cascader" unit, has been introduced by the Frigidrink Dispenser Company, Chicago. The new dispenser is named "Cadet." It also has an illuminated cascading action. The capacity is 6 gallons.

Good Campaign Faces Quarterly Judges

A showmanship campaign, better than the ordinary run, faces the quarterly judges just ahead, and deserves a special mention in these pages prior to the date. It's from F. J. Bickler, manager of the Fox Oshkosh theatre, Oshkosh, Wisconsin, who has been a Round Table member since 1947, but not a frequent contender. The neat efficiency of his campaign is impressive, and it sells "Cease Fire" with dignity and skill. The veterans' organizations, local radio and TV stations, high schools and civic groups are given their appropriate opportunity to cooperate in presenting Paramount's timely picture, even to the use of walkie-talkie on the street.

"Coins in the Fountain" Nets \$57—for Charity

Raymond A. Holly, Jr., manager of the Capitol theatre, Union City, N. J., sends a newspaper picture to prove that his lobby idea for "coins in the fountain" had earned \$57 for the Police Athletic League as contributions from patrons who tossed their coins in a fountain, for the worthy cause. The advertising display served a double purpose in promoting the picture and charity.

How To Win Friends and Influence Bosses

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand.

Make the reports as detailed as you can.

Include photos of your stand and any samples of printed matter used.

Reports considered by the editors to be of interest to readers will be published, with credit to the contributor.

From the published reports, quarterly selections will be made for citations.

Citation-holders will qualify as finalists for the annual Special Merit Awards.

Remember, BRM also means Better Recognition for Managers. Send your entries today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

PROMOTING ROOT BEER AT MICHIGAN DRIVE-INS



A popular beverage at all refreshment stands operated by the L and L Concession Company in Michigan, one of which is the Dearborn drive-in, Detroit, shown above, is "Real Oldtime Hires Root Beer." In promoting the beverage, L and L takes advantage of all the tie-ins offered by the Charles E. Hires Company, which include national advertising, local promotion and animated film trailers in color, designed for intermission use.

The Product Digest

Broken Lance

20th-Fox—Tracy, Mighty Cattle Baron
(Color by De Luxe)

Credit all hands with this one. That means the color, by De Luxe; the director of photography Joe MacDonald; the story director, Edward Dmytryk; the author, Philip Yordan; the music, by Leigh Harline, and so on, down the line.

And credit the new CinemaScope lenses. The difference is obvious and the sharpness refreshing. Used on the endlessly astonishing plains of western America, they give again a background inseparable from the telling of the story, and possibly as important.

Add to this a constant and suspenseful story line, and *tour de force* by Spencer Tracy, and you have a money-making picture.

Mr. Tracy is a runaway actor, as the titan of the cattle lands, a man who never gave quarter, and certainly never credit, and who refused even to let his sons be anything but ranch heads. His favorite, half-breed son Robert Wagner, is the only one devoted to him. His other three sons, led by wily bitter Richard Widmark, merely bide their days till the time for death to the old man. This comes, but not until after agonies of the spirit. The story is told in flashback, Wagner emerging from prison lust for revenge, and harking to the events which put him behind the bars.

His father had suffered, too; and then died, in agony of soul, deprived of his power, degraded by his sons, degraded to the status of a cripple, ranting and helpless.

The flashback tells how Tracy raids a copper works polluting his water; how this habitual violence is intolerable in modernized times; how neither his rage, nor wealth, nor political power can save him; how his influence with the Governor is compromised by the affair between his half-breed son and the governor's daughter, Jean Peters; how a deal is made for Tracy's property to be divided among the sons, to avoid responsibility; and how the son, Wagner, claims responsibility for the raid. He receives, not months in jail, but three hard years.

The remaining sons are responsible then in their rebellion, for Tracy's stroke, and then for his death from a heart attack. Wagner, emerging from jail, is dissuaded from revenge by his Indian mother, Katy Jurado. But Widmark forces a fight, which is really one of the high spots of the picture, and a classic among filmed battles between men. At the end, Wagner alone is living.

Sol C. Siegel produced this superior Western.

Seen at the New York projection room.
Reviewer's Rating: Excellent.—FLOYD STONE.

Running time, 96 minutes. Release date, August, 1954. PCA No. 16964. General audience classification.

| | |
|---|-----------------|
| Matt Devereaux..... | Spencer Tracy |
| Joe Devereaux..... | Robert Wagner |
| Barbara..... | Jean Peters |
| Ben..... | Richard Widmark |
| Senora Devereaux..... | Katy Jurado |
| Hugh O'Brian, Edward Franz, Earl Holliman, E. G. Marshall, Carl Benton Reid, Philip Ober, Robert Burton, Robert Adler, Robert Grandin, Harry Carter, Nacho Galindo, Julian Rivero, Edmund Cobb, Russell Simpson, King Donovan, Jack Mather, George E. Stone, John Eppers, Paul Kruger, James F. Stone | |

The Raid

20th Fox—Heflin, Confederate Agent
(Prints by Technicolor)

This is the story of a raid. Just that. The raid was a real one, verifiable in the history books. One thousand miles away from a front

where their nation was dying in battle, Confederate soldiers, by spying, and stratagem, and in superb coordination, in 1864 raided St. Albans, Vermont. They hoped to divert Federal troops.

Director Hugo Fregonese has worked with surprising meticulousness. The story by Francis Cockrell from a screenplay by Sydney Boehm, has logic and suspense. Such suspense, indeed, and such attention to developing only the facts of the raid—that one is wholly engrossed. The sets and all the supporting characters and the dialogue—all these make authenticity, and sense. This may be one of the best of the series producer Leonard Goldstein made for 20th Fox. It may, indeed, be a sleeper. The producer on the job was Robert L. Jacks.

Outstanding is that romance isn't allowed to impede Van Heflin's mission, nor the picture. Although he comes to care deeply for war widow Anne Bancroft, in whose house he stays, he still must plot his procedure of pillage and fire. Acceptance by townspeople tears his heart. Also, acceptance by little Tommy Rettig, Miss Bancroft's son, giving him the love a small boy has for a man of wisdom and bravery and power.

In the climax which is the raid itself—achieved only after delays which are numerous and halt the pulse—Heflin commands his men ably in killing, looting, and arson. He leaves behind Miss Bancroft and Tommy, their hearts shredded with horror that their idol, the "Canadian business man" is a cruel man of war.

All the supporting cast—Richard Boone as a northern captain haunted by cowardice; John Dierkes, as a Confederate aide; Will Wright, as a banker; and numerous others—are excellent. But it is to the cohesiveness of the script, and the understanding and skill of director, and cameraman, in this instance Lucien Ballard—that the picture owes its veracity and consequent worth.

Seen at the New York projection room.
Reviewer's Rating: Very Good.—F. S.

Running time, 83 minutes. Release date, August, 1954. PCA No. 16791. General audience classification.

| | |
|---|---------------|
| Major Neal Benton..... | Van Heflin |
| Katy Bishop..... | Anne Bancroft |
| Captain Foster..... | Richard Boone |
| Lieutenant Keating..... | Lee Marvin |
| Larry Bishop..... | Tommy Rettig |
| Peter Graves, Douglas Spencer, Paul Cavanagh, Will Wright, James Best, John Dierkes, Helen Ford, Harry Hines, Simon Scott, Claude Akins | |

Crossed Swords

Viva Films-UA—Swashbuckler
(Color by Pathecolor)

Keeping in mind the fact that each film must be judged on its own terms in its particular category, "Crossed Swords" is a swashbuckler of below standard quality. On the credit side it has the names of its stars, Errol Flynn and Gina Lollobrigida, and authentic Italian locales shot in beautiful Pathecolor. These assets and the adventurous nature of the film will help sell it to the juvenile trade on fairly equitable terms.

The assets, however, are not used to any particular advantage. The story is an indecisive affair, part medieval adventure and part crude,

not-very-funny lampoon on medieval adventure. Writer-director Milton Krims does not seem to have made up his mind exactly what kind of film it should be. The result will not amuse many adults and might mystify the kids. Technically, too, the film is a bit disturbing. The dialogue of practically all the actors, with the exception of Flynn, appears to have been dubbed wholly or in part.

The story, laid in the mythical Italian duchy of Sidonia, tells of skulduggery on the part of the duke's counselor who plots to take over the throne. This involves getting the duke's son, Cesare Danova, and his brawling pal, Flynn, out of the way. To this end, the counselor, Roldano Lupi, puts into effect an edict which makes it a criminal offense for any man over 20 to remain a bachelor—knowing that Flynn and Danova fear marriage more than death and thus will get out of the duchy. Lupi's plan succeeds at first but is eventually uncovered, bringing Flynn and Danova back to settle affairs of state and, in the course of things, accept matrimony.

The main plot line is a good time in being formulated so that most of the action, until the very end, seems of no particular point. Flynn, who can be a first class swashbuckler, jumps out of innumerable windows, but has slowed down on the swordplay, for one reason or another.

Of the supporting cast, Miss Lollobrigida fares best, as the duke's beautiful daughter who finally snares the slippery Flynn. She's piquant sight, speaking in anybody's language. Nadia Gray is seen to advantage as the young and pretty wife of an aging moneybags. The rest of the cast is entirely Italian. J. Barrett Mahon and Vittorio Vassarotti produced. Krims did the original story and screenplay. Jack Cardiff is responsible for the occasionally outstanding photography, the film's best feature. It is a Viva Films presentation for United Artists release.

Seen at the United Artists screening room in New York.
Reviewer's Rating: Fair.—VINCENT CANBY.

Release date, August. Running time, 86 minutes. General audience classification.

| | |
|--|-------------------|
| Renzo..... | Errol Flynn |
| Francesca..... | Gina Lollobrigida |
| Raniero..... | Cesare Danova |
| Nadia Gray, Paola Mori, Roldano Lupi, Alberto Raggiati, Silvio Bagolini, Renato Chiantoni, Mino Billi, Pietro Tordi, Ricardo Riolo | |

FOREIGN REVIEW.

THE EARRINGS OF MADAME DE . . .

Arlan Pictures—French with English Subtitles

This import from France is a curious combination of ironic satire on turn-of-the-century continental manners, with particular reference to marital fidelity, and the type of melodrama most often found in operas wherein the heroines die of broken hearts. It boasts, however, an extremely handsome physical production as well as polished performances by its stars, Charles Boyer, Danielle Darrieux and Vittorio De Sica. The result is an overly long, but occasionally charming story with above-standard appeal for the art-house patron. Max Ophuls, who has something of a reputation for wit and spice, directed.

Laid in the Parisian haute monde at the turn-of-the-century, and backed up by an often lulling periods score by Oscar Strauss and George Van Parys, the story tells of the trials and tribulations of one Madame De . . ., Danielle Darrieux, the beautiful fickle wife of Charles

(Continued on following page)

SHOWMEN'S REVIEWS

SHORT SUBJECTS

WHAT THE PICTURE DID

THE RELEASE CHART

(Continued from preceding page)

Boyer, general and nobleman. Miss Darrieux' troubles start when she sells her earrings, a wedding present from her husband, to pay debts she has incurred without his knowledge.

To cover up, she tells him they were stolen, but the ensuing scandal prompts her jeweler to inform Boyer of the truth. Ever the sophisticate, Boyer promptly buys the earrings back (without his wife's knowledge), and presents them to his mistress, with whom he is in the process of splitting up. Eventually, a sort of *ronde* is completed when Vittorio De Sica, Miss Darrieux' latest lover, comes by the earrings and, unaware of their past, re-presents them to Miss Darrieux. She reacts to this coincidence as if it were the most ordinary sort of thing and from then on, the film goes down hill.

The upshot is a duel at dawn between husband and lover, with the tearful cause of it all dropping dead of a heart attack in nearby bushes. This last portion is quite unaffectionate, principally because there has been no previous attempt to attach real or profound emotions to any of the protagonists. As period comedy, "The Earrings of Madame De..." is elegant and wise, but when the story travels out of the ballrooms into the open air, the romance and all substance disappear.

The screenplay by Ophuls and Marcel Achard, is based on a novel by Louise de Vilmorin. The English subtitles are adequate. It is a Franco-London film and Arlan Pictures is distributor.

Seen at a New York screening room. *Reviewer's Rating:* Good.—V. C.

Release date, July 19, 1954. Running time, 105 minutes. General audience classification.

Monsieur De (General).....Charles Boyer
Madame De.....Danielle Darrieux
Baron Donati.....Vittorio De Sica

SHORT SUBJECTS

HOMESTEADER DROOPY (MGM)

Tex Avery Cartoon (W-544)

Droopy and his wife and child decide to go pioneering in the west. After escaping many hazards they settle in a convenient location only to find themselves harassed by the local sheriff. After trying to uproot the homesteaders unsuccessfully, the sheriff capitulates and becomes a convenient hand on the farm.

July 10, 1954. 8 minutes

BEWITCHED BUNNY (Warner Bros.)

Bugs Bunny Special Technicolor (1728)

When Hans Christian Andersen wrote Hansel and Gretel and had their lives threatened by a nasty old witch, he didn't know that someday a champion would rise to defend them. The champion being, in this instance Bugs Bunny who makes certain that Hansel and Gretel aren't harmed in this subject.

July 24, 1954. 7 minutes

LEATHER AND LATHER (RKO-Pathé)

Sportscope (44310)

A look at the functions of the present day cowboy in habitats ranging from Texas to Alberta, the Argentine pampas and South Africa. They will ride, rope, brand, sunfish a bronc and fan the air with a broadbrimmed hat. Perhaps the most unusual duties, however, are those of the South African cowboys who ride out to rope ostriches for sales to the world's zoos.

Release date: Not Set. 8 minutes

DECLARATION OF INDEPENDENCE

(Warners)

Technicolor Special (Re-release) (1009)

Herein is the story of the trials and tribulations of Cesar Rodney of Delaware, one of the 13 delegates to the continental congress in Philadelphia, in his efforts to get to Philadelphia to sign the Declaration of Independence. The Tories in his territory sought in every way to prevent Rodney's getting to Philadelphia and thus to prevent unanimous approval of the document by the delegates.

Release date: May 15, 1954. 19 minutes

THE GHOST TOWN (20th-Fox)

Terrytoon in Technicolor (5415)

Riding across the blistering desert, Gandy, an impulsive and talkative goose, and his pal, an old and tough cat, come upon a deserted mining town and start prospecting for gold. They soon find out, however, that the town is inhabited by a group of playful ghosts, given to practical jokes. Gandy and the cat have a rough time of it before they are finally able to escape.

Release date: May, 1954. 7 minutes

I REMEMBER WHEN (Warner Bros.)

Vitaphone Varieties (1604)

Scenes from the turn of the century are shown including: the Bowery, Broadway and a Fifth Avenue Easter Parade in the Gay Nineties; Paris fashion of that time; the Wright Brothers; San Francisco earthquake and fire of 1906; Ohio floods of 7 years later; the parading and crusading of suffragettes; early feminine fashions in furs and bathing suits; many former presidents; and finally the inaugural parade of Woodrow Wilson with Dwight Eisenhower as a cadet.

Release date: April 3, 1954. 10 minutes

MAN ON THE FLYING TRAPEZE

(Columbia)

U.P.A. Assorted in Technicolor (6503)

This musical cartoon opens with one man singing the title song, accompanied by a pianist, a trumpeter and a trombonist. It then flash-backs to the story of Fifi who leaves Waldo for Alonzo, a trapeze artist, and then leaves Alonzo for the circus owner. Back in the present it's seen that all three men are the musicians and they are almost run down by a limousine, occupied by Fifi, now a stage star.

Release date: April 8, 1954. 7 minutes

THE HOTTEST 500 (Universal)

Two-reel Special in Color (9202)

The story of the 37th running of the Five Hundred Mile Memorial Day Race around the two and a half mile oval of the Indianapolis Motor Speedway, run against the blistering 90 degree temperature. Shown are preliminary qualifying rounds as well as the final race won by Vukovich.

Release date: June 13, 1954. 16 minutes

THE LONE CHIPMUNKS (RKO)

Walt Disney Cartoon in Technicolor (44108)

Chip 'n Dale, two enterprising chipmunks, have a tough time of it but they finally are able to capture Pete, the notorious bank robber, by tar-and-moneying him.

Release date, April 7, 1954. 7 minutes

ALONG CAME DAFFY (Warner Bros.)

Blue Ribbon Technicolor Cartoon (1312)

Two fur trappers are snowed in at their cabin in the North Woods without any food. They have reached the frantic point of their hunger when a knock on the door ushers in Daffy Duck who is a cook book salesman. Somehow the trappers show more interest in a roast duck than the cook book.

July 24, 1954. 7 minutes

TWO APRIL FOOLS (Columbia)

All-Star Comedies (6416)

Andy Clyde and his pal, Charley, buy a map showing the location of treasure hidden in an old house. They dig and blast and finally come upon a pile of loot, only to find that its from the bank next door. Their misfortune is turned into good fortune when they capture (accidentally) the man who has just robbed the nearby bank.

Release date: June 17, 1954. 16½ minutes

DOCTOR JERKYL'S HIDE

(Warners)

Looney Tune Cartoon in Technicolor (1716)

Sylvester, the cat, takes refuge in Doctor Jerkyl's house and drinks the potion that creates a demon. Spike, the bulldog, is goaded

by Chester, his pal, into going into the house after the cat. Each time he does, Spike is confronted by the demon, but each time Chester sees the cat, Sylvester has changed back to his normal self. Chester thus finally concludes that his hero, Spike, is a coward.

Release date: May 8, 1954. 7 minutes

SAFE AT HOME (MGM)

Pete Smith Specialty (S-560)

In his usual tongue-in-cheek style, Pete Smith reveals the hazards one can experience in the home by just neglecting to put things in their proper places and to have certain fixtures in their right positions. The National Safety Council has made its members aware of this subject.

June 12, 1954. 8 minutes

THRILLS FROM THE PAST (Warners)

Vitaphone Novelties (1605)

Highlights from the old Warner Brothers' film, "Old San Francisco," here are presented. Included among the players are Dolores Costello, Warner Oland and Anna May Wong, who enact a tale of revenge and retribution laid in Chinatown. Dwight Weist narrates.

Release date: May 8, 1954. 10 minutes

THE OILY AMERICAN (Warner Bros.)

Merry Melody Tech. Cartoon (1720)

Moe Heegeen, a wealthy Indian living in a huge mansion, decides to do his hunting indoors. A wild moose is released in his dining room and Moe, assisted by his butler, starts on the hunt. The clever and evasive moose, however, outsmarts them in every attempt to capture him.

July 10, 1954. 7 minutes

KANGAROO COURTING (Columbia)

Mr. Magoo Cartoon in Technicolor (6703)

The nearsighted Mr. Magoo sets himself to bring about a reconciliation between his nephew Waldo and Waldo's girl friend, Juliet. Magoo, however, mistakes a belligerent kangaroo for Juliet and, in throwing the "lovers" together, almost kills Waldo. Magoo is absolutely unconscious of the ensuing mayhem and, in fact, is rather proud of his cupid's role.

Release date: July 22, 1954. 7 minutes

ONE MEAT BRAWL (Warner Bros.)

Blue Ribbon Technicolor Cartoon (1311)

It's groundhog day and the groundhog is a little bored by it all. On the other hand Porky Pig is anxious to add a groundhog to his collection and briefs his dog Mandrake on what to do. However sentimentality takes over and Porky's collection is not increased.

July 10, 1954. 7 minutes

CAVALCADE OF DANCE (Warner Bros.)

Melody Master Band (Release) (1806)

Veloz and Yolanda share the spotlight as they introduce the Maxixe, the One-Step, the Tango, the Charleston and the rollicking Black Bottom. Also the Mexican waltz "Chiapencas," the jitterbug and finally the Rhumba.

July 3, 1954. 10 minutes

MOVIE STUNT PILOT (20th-Fox)

Movietone Special in CinemaScope and

Technicolor (7411)

Paul Mantz, famed movie stunt pilot, exhibits his aerial derring-do in this short in CinemaScope. Flying through hangers and crashing planes for years, Mantz displays his unique talents in a series of stunts which have thrilled audiences in every corner of the globe.

Release date: May, 1954. 17 minutes

LAND OF LEGEND (20th-Fox)

Movietone Special in CinemaScope and

Technicolor (7417)

A visit via CinemaScope to Greece. Athens, the capital of ancient Greece, is presented first, with visits to the royal palace for a glimpse of King Paul and Queen Fredericka, and the Greek Orthodox Church. Included also is a trip to the Corinth Gulf.

Release date: May, 1954. 8 minutes

"What the Picture did for me"

Columbia

AMBUSH AT TOMAHAWK GAP: John Hodiak, John Derek—The kind of suspenseful outdoor story that a good cast, excellent directing and perfect color make a sure thing in a country town. Doubled with "The Last Posse" (Col.) to give the western fans a real evening's entertainment. Business was good.—Bob Walker, Uintah Theatre, Fruita, Colo.

CONQUEST OF COCHISE: John Hodiak, Robert Stack—The only thing against this little western is the fact that Cochise and the Apaches have been the theme for half the Hollywood "scalpers" the past year or two, and the boys and girls who pay for them are getting stubborn. Business just fair for midweek.—Bob Walker, Uintah Theatre, Fruita, Colo.

LAST POSSE, THE: Broderick Crawford, John Derek: Mr. Crawford sweats, drinks and bruises his way into another topnotch job of acting in this dusty, suspenseful little story. Comments were good enough that I think with ten more minutes of celluloid I wouldn't have had to give them "Ambush at Tomahawk Gap" (Col.) too. Business good.—Bob Walker, Uintah Theatre, Fruita, Colo.

Davis

SEVEN DEADLY SINS: Gerard Philipe, Michele Morgan—Excellent French film with English subtitles. Thoroughly enjoyable—brilliantly acted and every story outstanding. Most of our patrons thoroughly enjoyed themselves. Of course, there were quite a few who couldn't understand the French (naturally) but they could not even read English! So they, of course, did not like it. Can be highly recommended for big houses. Played Sunday, Monday, Tuesday, July 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Filmakers

BIGAMIST, THE: Joan Fontaine, Ida Lupino—Very much disappointed in this one. People simply stayed away—no reason for it, as the picture rated far better attendance. Weather perhaps a little too cool. Played Thursday, Friday, July 1, 2.—George F. Tatar, Lockport Drive-In Theatre, Gasport, New York

Metro-Goldwyn-Mayer

CRY OF THE HUNTED: Vittorio Gassman, Polly Bergen—If you have kicked this around as I did because the title doesn't sound like anything you'd want on your marquee, then take a lesson from me—it's a nice little feature that will please the ones you sell. Played Friday, Saturday, May 28, 29.—Bob Walker, Uintah Theatre, Fruita, Colo.

KISS ME KATE: Kathryn Grayson, Howard Keel—Very good houses for this film, but not the capacity we expected. Most probably the Shakespeare stuff translated into a musical put off quite a lot of customers. Opinion was fairly evenly divided with this one. Those who liked it raved over it. Those not so enthusiastic were mildly entertained. I personally liked it lots. The music was excellent, color by Technicolor—some of the best seen in a musical. Grayson-Keel team tops. Not a musical for a small town. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, June 13, 14, 15, 16, 17, 18, 19.—Dave S. Klein Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—If there's an exhibitor in the country who hasn't played or doesn't want to play this old-fashioned "seat-loosener," then he must be suffering with an overdose of business. This kept our favorite people in an uproar and brought them out in sufficient numbers to make us forget some of the recent beatings we have had on Metro product. Terms were fair. Hope they're making a sequel. Played Sunday, Monday, Tuesday, May 23, 24, 25.—Bob Walker, Uintah Theatre, Fruita, Colo.

TRADER HORN: Harry Carey, Edwina Booth—

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Still one of the best of all time as far as an inventory of the animal shots go. This oldie might have been a sensation for its acting back when movies were learning to talk—but today the teen-agers have a word for it, "corn." The photography, based on today's standards, is poor. But with all its drawbacks, we managed to entice much better than average attendance for the Money-in-the-Bank change—lost the bank account, though. But who cares when business is good. Played Wednesday, Thursday, May 19, 20.—Bob Walker, Uintah Theatre, Fruita, Colo.

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—Another real fine effort by MGM. All our patrons, and there were many, liked this finely acted Technicolor historical drama. Jean Simmons did a fine job as Young Bess. This film moves nicely all the time. I could recommend it to every type house. It's the kind of film most people will enjoy. Together with the cartoon "Little Johnnie Jet," this program is good for anybody's money! Played Wednesday, Thursday, Friday, Saturday, June 30, July 1, 2, 3.—Dave S. Klein, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

CADDY, THE: Martin & Lewis, Donna Reed—A very good Martin & Lewis picture. The crowds roared. Paid too much for it and just had average attendance. My competitor showed it last year and took most out of it. Played Sunday, Monday, July 11, 12.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Twentieth Century-Fox

DANGEROUS CROSSING: Jeanne Crain, Michael Rennie—Played this to excellent houses. All our patrons liked this excellent thriller, well-acted by all its performers. Suspense, photography, story—they're all here to make good box office returns. A natural for all types of houses. Play it! Played Sunday, Monday, June 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

BACK TO GOD'S COUNTRY: Rock Hudson, Steve Cochran—There's so much action crowded in this "shorty" that saying the only thing wrong with it is lack of footage doesn't take anything away from it. A cast that leaves nothing to be desired in the acting department, a beautiful dog, gorgeous color and some nice outdoor shots gave this the ingredients we needed to lure in a slightly larger than normal bunch of ticket buyers. Played Sunday, Monday, Tuesday, May 16, 17, 18.—Bob Walker, Uintah Theatre, Fruita, Colo.

CREATURE FROM THE BLACK LAGOON: Richard Carlson, Julia Adams—Business way above average on this so-called horror epic. Our patrons really ate it up. Doubled with "Undercover Agent" (Lipert) which gave patrons a laugh anyway. Played Monday, Tuesday, Wednesday, July 5, 6, 7.—Lin. Martyn, Odeon Capitol Theatre, Niagara Falls, Ont., Canada.

DESERT LEGION: Alan Ladd, Arlene Dahl—Doubled this with "Shoot First" (UA) and very disappointed in the attendance. My two competitors showed it last year and perhaps had all the benefits of it. The people who came enjoyed it. Played Tuesday, Wednesday, July 13, 14.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

JOHNNY DARK: Tony Curtis, Piper Laurie—I saw this racing picture in another theatre. It is interesting, especially the racing scenes, and should do O. K. in the small towns.—L. T. Hawkins, Rogers Theatre, Rogers City, Mich.

RIDE CLEAR OF DIABLO: Audie Murphy, Susan Cabot—Another good western of Audie Murphy's for western fans. Dan Duryea does an excellent job and helps the picture tremendously. Played Thursday, Friday, Saturday, May 13, 14, 15.—Norman L. Stone, Roxy Theatre, Everett, Wash.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—I had to miss this because I ran into a puddle full of vicious fish that attacked everything I threw at them until it made me late getting back to town, but all I'm hearing is praise for this perfect family show. Business was good.—Bob Walker, Uintah Theatre, Fruita, Colo.

TUMBLEWEED: Audie Murphy, Lori Nelson—If you haven't played this, bill it as a good old-fashioned horse story and go to town. Cast is swell, story is all right, and "Tumbleweed" is the most remarkable horse of the century. It wowed 'em. Doubled with "Little Fugitive" (Burstyn) to the kind of business a combination like this should draw when it's been sold. This kind of entertainment gave our new TV station something to shoot at. I put a new TV set in out front on the second day of station's opening so folks could get filled up on it quickly while they're enjoying refreshments. The contrast they saw after this program brought a lot of remarks. Played Friday, Saturday, June 11, 12.—Bob Walker, Uintah Theatre, Fruita, Colo.

WALKING MY BABY BACK HOME: Donald O'Connor, Janet Leigh—An average light musical which was not as well received as expected. Just another O'Connor song and dance picture. Played Sunday, Monday, Tuesday, March 21, 22, 23.—Norman L. Stone, Roxy Theatre, Everett, Wash.

YANKEE BUCCANEER: Jeff Chandler, Scott Brady—A good sea adventure picture and did good business due to Jeff Chandler whose Cochise roles have made him very popular here. Played Sunday, Monday, Tuesday, July 4, 5, 6.—Agha Rafique Ahmed, New Majestic Theatre, Ryderabad Sind, Pakistan.

Shorts

Metro-Goldwyn-Mayer

SWINGSHIFT CINDERELLA: Gold Medal Reprint Cartoon—This type of cartoon draws very well and is enjoyed by young and old, most sitting through it twice.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

TWO LITTLE INDIANS: Technicolor Cartoon—Another excellent Tom & Jerry cartoon that kept the crowd roaring with laughter.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

FLOOR FLUSHER: Popeye in Technicolor—These "Popeyes" always have the same story with different backgrounds. Would rate this one only fair.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

JAVANESE DAGGER, THE: Calling Scotland Yard Featurette—This is our first of the six "Calling Scotland Yard" Featurettes. Considering the English accent, this one was O. K. Just long enough (27 min.) not to get monotonous.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart July 17, 1954, page 66.

Features by Company July 17, 1954, page 73.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

| TITLE—Production Number—Company | Stars | Release Date | Running Time | (REVIEWED) (S)=synopsis | | L. of D. Rating | Herald Review | Special Data |
|---|-----------|---|--------------|----------------------------|---------|-----------------|---------------|------------------------|
| | | | | Issue | Page | | | |
| A | | | | | | | | |
| About Mrs. Leslie (5321) | Para. | Shirley Booth-Robert Ryan | Aug., '54 | 104m | May 1 | 2278 | B | Good |
| Act of Love | UA | Kirk Douglas-Dany Robin | Mar., '54 | 108m | Dec. 19 | 2109 | B | Very Good |
| Adventures of Hajji Baba (CS) (c) | Fox | Elaine Stewart-John Derek | Oct., '54 | | | | | CS-Ss, Ms, Os |
| Adventures of Robinson Crusoe (c) | UA | Dan O'Herlihy-James Fernandez | July, '54 | 90m | June 12 | 26 | A-1 | Very Good |
| Alaska Seas (5313) | Para. | Robert Ryan-Jan Sterling | Jan., '54 | 78m | Jan. 23 | 2158 | A-2 | Good |
| Always a Bride (Brit.) | U-I | Peggy Cummins-Terence Morgan | June, '54 | 83m | June 12 | 26 | | Good |
| Angels One Five (Brit.) | Stratford | Jack Hawkins-Michael Denison | May, '54 | 98m | May 8 | 2285 | | Good |
| Apache (c) | UA | Burt Lancaster-Jean Peters | July, '54 | 91m | July 3 | 49 | A-2 | Excellent |
| Appointment for Murder (Ital.-Eng. Titles) | IFE | Delia Scala | Feb., '54 | 90m | Feb. 20 | 2190 | A-2 | Fair |
| Arrow in the Dust (c) (5404) | AA | Sterling Hayden-Coleen Grey | Apr. 25, '54 | 80m | Apr. 24 | 2269 | A-1 | Very Good |
| B | | | | | | | | |
| Bad for Each Other (624) | Col. | Charlton Heston-Lizabeth Scott | Jan., '54 | 83m | Dec. 12 | 2101 | B | Good |
| Badman's Territory (476) | RKO | Randolph Scott-Ann Richard (reissue) | May 1, '54 | 98m | | | | |
| Bait | Col. | Hugo Haas-Cleo Moore | Mar., '54 | 79m | Feb. 20 | 2190 | B | Good |
| Barefoot Battalion (Greek-Eng. Titles) | Brandt | Maria Costi-Nicos Femas | June, '54 | 89m | June 19 | 34 | | Very Good |
| Battle of Rogue River (c) | Col. | George Montgomery | Mar., '54 | 71m | Mar. 6 | 2206 | A-1 | Good |
| Beachhead (c) | UA | Tony Curtis-Frank Lovejoy | Feb., '54 | 89m | Jan. 30 | 2165 | A-2 | Very Good |
| Beat the Devil | UA | Humphrey Bogart-Jennifer Jones | Mar., '54 | 92m | Mar. 6 | 2205 | B | Very Good |
| Beau Brummell (c) | MGM | Stewart Granger-Elizabeth Taylor | Oct., '54 | | | | | |
| Beauties of the Night (Fr.-Eng. Titles) | UA | Gerard Philipe-Gina Lollobrigida | Not Set | 84m | Apr. 10 | 2255 | B | Excellent |
| Best Years of Our Lives (452) | RKO | March-Loy-Andrews-Wright (reissue) | Feb., '54 | 170m | Dec. 19 | 2110 | | Superior |
| Betrayed (428) (c) | MGM | Clark Gable-Lana Turner | Sept., '54 | 108m | July 24 | 81 | | Very Good |
| Big Chase (5327) | Lippert | Lon Chaney-Glenn Langan | June 18, '54 | | | | | Ds |
| Big Rainbow (c) | RKO | Jane Russell-Gilbert Roland | June, '54 | | | | | |
| Bigamist, The | Filmakers | Joan Fontaine-Ida Lupino | Dec., '53 | 80m | Jan. 2 | 2125 | B | Very Good |
| Bitter Creek (5423) | AA | Wild Bill Elliott | Feb. 21, '54 | 74m | Mar. 13 | 2214 | | Good |
| Black Glove (5305) | Lippert | Alex Nicol | Jan. 29, '54 | 74m | Jan. 30 | (S)2167 | | |
| Black Horse Canyon (c) (423) | Univ. | Joel McCrea-Mari Blanchard | June, '54 | 81 1/2m | May 22 | 2 | A-1 | Good |
| Black Shield of Falworth, The (429) (CS) (c) | Univ. | Tony Curtis-Janet Leigh | Sept., '54 | | Apr. 24 | (S)2271 | A-1 | Cs, 2D-Ss, Ds |
| Blackout (5309) | Lippert | Dane Clark-Belinda Lee | Mar. 19, '54 | 87m | Apr. 24 | 2270 | | Good |
| Border River (c) (409) | Univ. | Joel McCrea-Yvonne de Carlo | Jan., '54 | 81m | Jan. 9 | 2134 | A-2 | Good |
| Both Sides of the Law (Brit.) (482) | U-I | Peggy Cummins-Rosamund Johns | Jan., '54 | 94m | Jan. 16 | 2141 | A-2 | Good |
| Bounty Hunter, The (c) | WB | Randolph Scott-Dolores Dorn | Not Set | | June 12 | (S)27 | | |
| Bowery Boys Meet the Monsters (5419) | AA | Bowery Boys | June 6, '54 | 65m | July 10 | 58 | A-1 | Fair |
| Boy From Oklahoma (320) (c) | WB | Will Rogers, Jr.-Nancy Olson | Feb. 27, '54 | 88m | Jan. 16 | 2141 | A-1 | Good |
| Brigadoon (CS) (c) | MGM | Gene Kelly-Cyd Charisse | Sept., '54 | | July 3 | (S)50 | | Cs-Ss, Os, Ds |
| Broken Lance (CS) (c) (419) | Fox | Spencer Tracy-Richard Widmark | Aug., '54 | 96m | July 31 | 89 | | Excellent |
| C | | | | | | | | |
| Caine Mutiny, The (c)* | Col. | Bogart-Ferrer-Johnson | Special | 125m | June 12 | 25 | A-1 | Superior |
| Capt. Kidd and the Slave Girl (c) | UA | Anthony Dexter-Eva Gabor | May, '54 | 83m | May 29 | 10 | B | Good |
| Carmen Jones (422) (CS) (c) | Fox | Dorothy Dandridge-Harry Belafonte | Oct., '54 | | | | | CS-Ss, Ms, Os |
| Carnival Story, The (c) (412)* | RKO | Anne Baxter-Steve Cochran | Apr. 16, '54 | 95m | Mar. 27 | 2237 | B | Very Good |
| Casanova's Big Night (c) (5316) | Para. | Bob Hope-Joan Fontaine | Apr., '54 | 86m | Mar. 6 | 2205 | A-2 | Excellent |
| Cease Fire! (5308) (3D) | Para. | Korean War | Jan., '54 | 75m | Nov. 28 | 2085 | A-1 | Exc. 2D, 3D-Ss (2), Os |
| Challenge the Wild (c) | UA | George and Sheila Graham | June, '54 | 69m | June 12 | 26 | A-1 | Good |
| Champion, The | UA | Kirk Douglas-Frank Lovejoy (reissue) | Apr., '54 | 86m | | | | |
| Charge of the Lancers (c) | Col. | Paulette Goddard-Jean Pierre Aumont | Feb., '54 | 74m | June 19 | 33 | A-2 | Good |
| Command, The (CS) (c) (319)* | WB | Guy Madison-Joan Weldon | Feb. 13, '54 | 88m | Jan. 23 | 2157 | A-1 | Very Good |
| Conquest of Everest (Brit.) (c) | UA | Documentary | Apr. 23, '54 | 78m | Dec. 12 | 2101 | A-1 | Good |
| Cowboy, The (5308) (c) | Lippert | Documentary | May 28, '54 | 69m | Jan. 9 | 2134 | A-1 | Excellent |
| Crazylegs (5324) | Rep. | Elroy Hirsch-Lloyd Nolan | Feb. 15, '54 | 87m | Oct. 31 | 2046 | A-1 | Very Good |
| Creature from the Black Lagoon (415-3D, 416-2D) | Univ. | Richard Carlson-Julia Adams | Mar., '54 | 79m | Feb. 13 | 2182 | A-1 | Good |
| Crime Wave (308) | WB | Gene Nelson-Sterling Hayden | Mar. 6, '54 | 74m | Jan. 16 | 2142 | A-2 | Good |
| Crossed Swords (c) | UA | Errol Flynn-Gina Lollobrigida | Aug., '54 | 86m | July 31 | 89 | | Fair |
| Cry of the City (441) | 20th-Fox | Victor Mature-Richard Widmark (reissue) | Mar., '54 | 95m | | | | 2D, 3D, 3D(1) |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | —REVIEWED— (S)=synopsis | | L. of D. Rating | Herald Review | Special Data | |
|--|-------------|---|--------------|----------------------------|--------------|-----------------|---------------|--------------|---------------|
| | | | | Issue | Page | | | | |
| D | | | | | | | | | |
| Dangerous Mission (3D) (c) (410) | RKO | Victor Mature-Piper Laurie | Mar. 6, '54 | 75m | Feb. 27 | 2197 | A-1 | Fair | 2D, 3D |
| Dawn at Socorro (c) (430) | Univ. | Rory Calhoun-Piper Laurie | Sept., '54 | 80m | July 24 | 81 | A-2 | Very Good | |
| Dead End | Goldwyn | Sylvia Sidney-Humphrey Bogart (reissue) | June, '54 | | | | | | |
| Demetrius and the Gladiators (c) (CS) (415)* | Fox | Victor Mature-Susan Hayward | June, '54 | 101m | June 12 | 27 | A-2 | Excellent | CS-Ss, Ms, Os |
| Desperado, The (5426) | AA | Wayne Morris | June 20, '54 | 81m | July 10 | 57 | A-2 | Very Good | |
| Devil's Pitchfork (form. Ana-ta-han) (Japan) | Arias | Akemi Negishi | May 17, '54 | 91m | May 22 | 2 | | Good | |
| Dial M for Murder (c) (327)* | WB | Ray Milland-Grace Kelly | May 29, '54 | 105m | May 1 | 2277 | A-2 | Excellent | |
| Diamond Wizard, The (Brit.) | UA | Dennis O'Keefe-Margaret Sheridan | Not Set | 83m | July 24 | 82 | | Fair | |
| Diary of a Country Priest (Fr.) | Brandon | Claude Laydu-Nicole Maurey | Apr. 5, '54 | 95m | Apr. 17 | 2261 | A-2 | Very Good | |
| Dirty Hands (Fr.) | McDonald | Pierre Brasseur | May, '54 | 99m | May 22 | 2 | | Very Good | |
| Dragonfly Squadron (52) | AA | John Hodiak-Barbara Britton | Mar. 21, '54 | 84m | Feb. 13 | 2182 | | Good | |
| Dream of Love (Fr.) | Davis | P. R. Willm-Mila Parley | June, '54 | 100m | June 19 | 34 | | Fair | |
| Drive a Crooked Road | Col. | Mickey Rooney-Dianne Foster | Apr., '54 | 82m | Mar. 20 | 2229 | A-2 | Good | |
| Drums Across the River (c) (422) | Univ. | Audie Murphy-Lisa Gaye | June, '54 | 78m | May 22 | 1 | A-2 | Very Good | |
| Drums of Tahiti (3D) (c) | Col. | Patricia Medina-Dennis O'Keefe | Jan., '54 | 73m | Dec. 26 | 2119 | A-2 | Good | 2D, 3D |
| Duel in the Jungle (c) (332) | WB | Jeanne Crain-Dana Andrews | Aug. 21, '54 | 102m | | | | | |
| Duffy of San Quentin (321) | WB | Joanne Dru-Paul Kelly | Mar. 13, '54 | 78m | Feb. 13 | 2182 | B | Good | |
| E | | | | | | | | | |
| Earrings of Madame De (Fr.) | Proctor | Boyer-Darrieux-De Sica | July 19, '54 | 105m | July 31 | 89 | | Good | |
| Eddie Cantor Story (c) (316) | WB | Keefe Brasselle-Marilyn Erskine | Jan. 30, '54 | 116m | Dec. 19 | 2109 | A-1 | Very Good | |
| Edge of Divorce (Brit.) | Kingsley | Valerie Hobson-Philip Friend | July, '54 | 83m | July 10 | 57 | A-2 | Fair | |
| Egg and I, The (426) | Univ. | C. Colbert-Fred MacMurray (reissue) | July, '54 | 108m | June 5 | 17 | | Very Good | |
| Egyptian, The (420) (c) (CS) | Fox | Edmund Purdom-Gene Tierney | Sept., '54 | | | | | | CS-Ss, Ms, Os |
| El Alamein (620) | Col. | Scott Brady-Rita Moreno | Jan., '54 | 67m | Dec. 12 | 2101 | A-1 | Fair | |
| Elephant Walk (c) (5317)* | Para. | Elizabeth Taylor-Dana Andrews | June, '54 | 103m | Apr. 3 | 2245 | A-2 | Very Good | |
| Enchanted Cottage (472) | RKO | Dorothy McGuire-Robert Young (reissue) | Mar., '54 | 91m | | | | | |
| Escape from Fort Bravo (c) (409) | MGM | William Holden-Eleanor Parker | Dec. 4, '53 | 98m | Nov. 7 | 2061 | A-1 | Very Good | |
| Every Girl Should Be Married (570) | RKO | Cary Grant-Betsy Drake (reissue) | Aug. 7, '54 | | | | | | |
| Executive Suite (423)* | MGM | Holden-Allyson-Stanwyck-March-Douglas | Apr., '54 | 104m | Feb. 27 | 2197 | A-2 | Excellent | |
| F | | | | | | | | | |
| Fangs of the Wild (5311) | Lippert | Charles Chaplin, Jr.-Onslow Stevens | Apr. 2, '54 | 71m | Mar. 13 | 2214 | | Good | |
| Far Country (c) (428) | Univ. | James Stewart-Ruth Roman | Not Set | | June 19 | (S)34 | | | |
| Final Test (Brit.) | Continental | Robert Morley-Jack Warner | Jan., '54 | 84m | Feb. 13 | 2183 | A-1 | Very Good | |
| Fireman Save My Child (421) | Univ. | Spike Jones and His City Slickers | May, '54 | 80m | Apr. 24 | 2270 | A-1 | Good | |
| Flame and the Flesh (c) (421) | MGM | Lana Turner-Carlos Thompson | May, '54 | 104m | May 1 | 2277 | B | Excellent | |
| Flamenco (c) (Span.-Eng. Narr.) | Lewis | A. P. Lopez-Ballet Espanol | May 21, '54 | 110m | May 29 | 10 | | Very Good | |
| Flight Nurse (5301) | Rep. | Joan Leslie-Forrest Tucker | Mar. 1, '54 | 90m | Nov. 7 | 2062 | A-1 | Fair | |
| Forbidden (407) | Univ. | Tommy Curtis-Joanne Dru | Jan., '54 | 85m | Nov. 28 | 2086 | B | Good | |
| Forever Female (5312) | Para. | G. Rogers-W. Holden-P. Douglas | Jan., '54 | 93m | June 6 | 1861 | B | Excellent | |
| Forty Niners, The (5424) | AA | Wild Bill Elliott-Virginia Grey | May 9, '54 | 71m | May 8 | 2285 | A-2 | Good | |
| Francis Joins the WACS (427) | Univ. | Donald O'Connor | Aug., '54 | 95m | July 3 | 49 | A-1 | Excellent | |
| French Line (c) (2D-437, 3D-407)* | RKO | Jane Russell-Gilbert Roland | Feb. 8, '54 | 102m | Jan. 9 | 2134 | C | Good | 3D, 2D |
| Fugitive in Trieste (Ital.) | IFE | Jacques Sernas | Jan., '54 | 83m | Jan. 30 | 2167 | B | Fair | |
| G | | | | | | | | | |
| Gambler from Natchez (c) (417) | Fox | Dale Robertson-Debra Paget | July, '54 | | | | | | |
| Garden of Evil (c) (CS) (416)* | Fox | Gary Cooper-Susan Hayward | July, '54 | 100m | July 3 | 49 | A-1 | Excellent | CS-Ss, Ms, Os |
| Genevieve (c) (Brit.) (481) | U-I | Dinah Sheridan-John Gregson | Feb., '54 | 86m | Feb. 20 | 2190 | A-2 | Excellent | |
| Genoese Dragnet (Ital.) | IFE | Charles Rutherford-Lianella Carell | Mar., '54 | 106m | Mar. 6 | 2206 | | Good | |
| Geraldine (5302) | Rep. | John Carroll-Mala Powers | Apr. 1, '54 | 90m | Dec. 12 | (S)2103 | A-1 | | |
| Gilbert & Sullivan (c) (Brit.) | UA | Maurice Evans-Robert Morley | Jan. 8, '54 | 105m | Oct. 31 | 2045 | A-1 | Excellent | |
| Girl for Joe (325) | | | | | | | | | |
| (form. Force of Arms) | WB | William Holden-Nancy Olson (reissue) | May 15, '54 | 100m | | | | | |
| Girls Marked Danger (Ital.-Eng. Dial.) | IFE | Silvana Pampanini-E. Rossi-Drago | June, '54 | 75m | June 12 | 27 | C | Fair | |
| Give a Girl a Break (c) (412) | MGM | Marge & Gower Champion | Jan. 1, '54 | 82m | Dec. 5 | 2093 | A-1 | Good | |
| Glenn Miller Story (c) (412)* | Univ. | James Stewart-June Allyson | Feb., '54 | 116m | Jan. 9 | 2133 | A-1 | Excellent | |
| Go, Man, Go | UA | Harlem Globetrotters-Dane Clark | Jan., '54 | 82m | Jan. 23 | 2157 | A-1 | Excellent | |
| Gog (3D) (c) | UA | Richard Egan-Constance Dowling | June, '54 | 81m | June 12 | 26 | A-1 | Very Good | 2D, 3D-OS |
| Golden Coach (c) (Ital.-Eng. Dial.) | IFE | Anna Magnani | Jan., '54 | 105m | Jan. 23 | 2158 | A-2 | Very Good | |
| Golden Idol, The (5315) | AA | Johnny Sheffield | Jan. 10, '54 | 70m | | | | | |
| Golden Mask (c) (Brit.) | UA | Wanda Hendrix-Van Heflin | Mar., '54 | 88m | Mar. 13 | 2213 | A-2 | Good | |
| Gone With the Wind (c) (430) | MGM | Gable-Leigh-deHavilland (reissue) | July, '54 | 222m | | | | | Ds |
| Gorilla At Large (c) (3D) (406) | 20th-Fox | Cameron Mitchell-Anne Bancroft | May, '54 | 84m | May 8 | 2286 | B | Fair | 3D, 3D(1) |
| Great Diamond Robbery (419) | MGM | Red Skelton | Jan. 29, '54 | 69m | Dec. 5 | 2093 | A-1 | Good | |
| Greatest Love, The (Ital.-Eng. Dial.) | IFE | Ingrid Bergman-Alexander Knox | Jan., '54 | 113m | Jan. 16 | 2142 | A-2 | Good | |
| Greatest Show on Earth (c) (5325) | Para. | Charlton Heston-Betty Hutton (reissue) | July, '54 | 153m | | | | | |
| Guilt Is My Shadow (Brit.) | Stratford | Peter Reynolds-Elizabeth Sellars | Mar., '54 | 86m | Mar. 27 | 2238 | | Fair | |
| Gunga Din (479) | RKO | Cary Grant-Victor McLaglen (reissue) | July 1, '54 | 117m | | | | | |
| Guy With a Grin (c) (327) | | | | | | | | | |
| (form. No Time for Comedy) | WB | James Stewart-R. Russell (reissue) | May 15, '54 | 93m | | | | | |
| Gypsy Colt (419) (c) | MGM | Donna Corcoran-Frances Dee | Apr. 2, '54 | 72m | Jan. 30 | 2165 | A-1 | Good | |
| H | | | | | | | | | |
| Hans Christian Andersen (c) (351) | RKO | Danny Kaye-Jeanmaire | June 9, '54 | 112m | Nov. 29, '52 | 1621 | A-1 | Excellent | |
| Heat Wave (5310) | Lippert | Alex Nicol-Hillary Brooke | Apr. 16, '54 | 68m | | | | | |
| Haidi (Swiss) | UA | Elisbeth Sigmund | Apr., '54 | 98m | Dec. 26 | 2118 | A-1 | Very Good | |
| Hall & High Water (c) (CS) (403) | *20th-Fox | Richard Widmark-Bella Darvi | Feb., '54 | 103m | Feb. 6 | 2173 | A-1 | Excellent | CS-Ss, Ms, Os |
| Hall Below Zero (c) | Col. | Alan Ladd-Joan Tetzel | July, '54 | 91m | May 22 | 1 | A-2 | Very Good | |
| Hall Raiders of the Deep (Ital.-Eng. Dial.) | IFE | Documentary | Aug., '54 | 93m | May 8 | 2286 | B | Good | |
| Hell's Half Acre (5304) | Rep. | Wendell Corey-Evelyn Keyes | June 1, '54 | 91m | Feb. 13 | 2183 | B | Fair | |
| Her Twelve Men (429) (c) | MGM | Greer Garson-Robert Ryan | Sept., '54 | 91m | July 3 | 49 | A-1 | Very Good | |

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| High and the Mighty (329) (c)* (CS) | WB | John Wayne-Claire Trevor | July 3, '54 | 147m | May 29 | 9 | A-2 | Superior | CS-Ss or Os |
| Highway Dragnet | AA | Richard Conte-Joan Bennett | Jan., '54 | 71m | Jan. 30 | 2166 | A-2 | Good | |
| His Majesty O'Keefe (c) (315) | WB | Burt Lancaster-Joan Rice | Jan. 16, '54 | 93m | Jan. 2 | 2125 | A-2 | Very Good | |
| Hobson's Choice (Brit.) | UA | Charles Laughton-John Mills | June, '54 | 107m | June 12 | 25 | A-2 | Very Good | |
| Holly and the Ivy (Brit.) | Pacemaker | Ralph Richardson-Celia Johnson | Feb., '54 | 80m | Feb. 13 | 2183 | A-2 | Excellent | |
| Hollywood Thrill-Makers (5321) | Lippert | James Gleason | Jan. 15, '54 | 60m | Feb. 20 | (S)2191 | | | |
| Home of the Brave | UA | Arthur Kennedy M. Maxwell (reissue) | Apr., '54 | 99m | | | | | |
| Hondo (c) (3D) (312)* | WB | John Wayne-Geraldine Page | Jan. 2, '54 | 83m | Nov. 28 | 2085 | A-1 | Excellent | |
| Horse's Mouth (Brit.) | Mayer-Kingsley | Robert Beatty | Jan., '54 | 77m | Jan. 23 | 2158 | A-1 | Good | |
| I | | | | | | | | | |
| Indiscretion of an American Wife | Col. | Jennifer Jones-Montgomery Clift | July, '54 | 63m | Apr. 24 | 2270 | A-2 | Fair | |
| Intimate Relations (Fr.-Eng. Dial.) | Carroll | Harold Warrender-Marian Spencer | Feb., '54 | 85m | Feb. 20 | 2190 | A-2 | Very Good | |
| Iron Glove, The (c) | Col. | Robert Stack-Ursula Thiess | Apr., '54 | 77m | Mar. 27 | 2238 | A-1 | Good | |
| It Should Happen to You | Col. | Judy Holliday-Peter Lawford | Mar., '54 | 87m | Jan. 16 | 2141 | A-2 | Very Good | |
| J | | | | | | | | | |
| Jesse James vs. Daltons (c) (3D) | Col. | Brett King-Barbara Lawrence | Apr., '54 | 65m | Jan. 23 | 2158 | A-2 | Good | 2D, 3D |
| Jivaro (5311) (c) | Para. | Fernando Lamas-Rhonda Fleming | Feb., '54 | 91m | Jan. 23 | 2157 | A-2 | Good | |
| Johnny Dark (c) (424) | Univ. | Tony Curtis-Piper Laurie | July, '54 | 85m | June 5 | 17 | A-1 | Very Good | |
| Johnny Guitar (c) (5307)* | Rep. | Joan Crawford-Sterling Hayden | Aug., '54 | 110m | May 8 | 2285 | A-2 | Excellent | |
| Jolson Story, The (c) | Col. | Larry Parks-Evelyn Keyes (reissue) | Not Set | 124m | May 1 | 2278 | | Excellent | Ss(2) or Os |
| Jubilee Trail (c) (5303) | Rep. | Vera Ralston-Forrest Tucker | May 15, '54 | 103m | Jan. 23 | 2158 | A-2 | Good | |
| Julius Caesar | MGM | Brando, Calhern, Garson, Kerr, Mason | Spec. | 121m | June 6 | 1861 | A-1 | Superior | |
| Jungle Gents (5420) | AA | Leo Gorcey-Huntz Hall | Sept. 5, '54 | | | | | | |
| Jungle Man-Eaters | Col. | Johnny Weissmuller | June, '54 | 68m | May 29 | 10 | A-1 | Fair | |
| K | | | | | | | | | |
| Keys of the Kingdom (358) | 20th-Fox | Gregory Peck-Thomas Mitchell (reissue) | Jan., '54 | 137m | | | | | |
| Khamishia—Five Tales from Israel | Israel-America | English Dialogue | May 6, '54 | 110m | May 8 | 2286 | | Very Good | |
| Khyber Patrol (c) | UA | Richard Egan-Dawn Addams | Not Set | | Apr. 24 | (S)2271 | | | |
| Killer Ape | Col. | Johnny Weissmuller | Dec., '53 | 68m | Nov. 21 | 2077 | A-1 | Fair | |
| Killer Leopard (5412) | AA | Johnny Sheffield | Aug. 22, '54 | | | | | | |
| Killers From Space (409) | RKO | Peter Graves-Barbara Bestar | Jan. 23, '54 | 71m | Jan. 30 | 2166 | A-1 | Fair | |
| King of the Khyber Rifles (c)* (401) (CS) | Fox | Tyrone Power-Terry Moore | Jan., '54 | 100m | Dec. 26 | 2117 | A-1 | Excellent | CS-Ss, Ms, Os |
| King Richard & the Crusaders (c) (331) | WB | Rex Harrison-George Sanders | Aug. 7, '54 | 113m | July 10 | 57 | A-2 | Excellent | |
| Knights of the Round Table (c) (CS) (413)* | MGM | Robert Taylor-Ava Gardner | Jan. 15, '54 | 115m | Dec. 26 | 2117 | A-1 | Superior | CS-Ss or Os |
| Knock on Wood (c) (5319) | Para. | Danny Kaye-Mai Zetterling | July, '54 | 103m | Apr. 3 | 2245 | A-1 | Excellent | |
| L | | | | | | | | | |
| Laughing Anne (Brit.) (c) (5305) | Rep. | Wendell Corey-Margaret Lockwood | July 1, '54 | 90m | May 8 | 2285 | B | Good | |
| Law vs. Billy the Kid (c) | Col. | Scott Brady-Betta St. John | Aug., '54 | 73m | July 24 | 82 | A-2 | Good | |
| Lawless Rider, The | UA | Johnny Carpenter-Frankie Darro | July, '54 | | | | | | |
| Limping Man (5318) | Lippert | Lloyd Bridges | Dec. 11, '53 | 76m | Dec. 26 | 2119 | | Good | |
| Little Caesar (317) | WB | Edward G. Robinson (reissue) | Feb. 6, '54 | 80m | | | B | | |
| Living It Up (c) (5320) | Para. | Dean Martin-Jerry Lewis | Aug., '54 | 95m | May 1 | 2277 | | Excellent | |
| Lone Gun, The (c) | UA | George Montgomery-Dorothy Malone | Apr., '54 | 78m | Apr. 10 | 2254 | A-1 | Good | |
| Lonely Night, The | Mayer-Kingsley | Marian Seldes-Charles W. Moffat | Mar., '54 | 62m | Apr. 10 | 2253 | A-2 | Very Good | |
| Long, Long Trailer, The (c) (416)* | MGM | Lucille Ball-Desi Arnaz | Feb. 19, '54 | 96m | Jan. 9 | 2133 | A-1 | Excellent | |
| Long Wait, The | UA | Anthony Quinn-Peggie Castle | May, '54 | 93m | May 1 | 2278 | B | Good | |
| Loophole (5414) | AA | Barry Sullivan-Dorothy Malone | Mar. 28, '54 | 80m | Feb. 20 | 2189 | A-2 | Good | |
| Lost Patrol (480) | RKO | Victor McLaglen (reissue) | July 1, '54 | 73m | | | | | |
| Lovers of Toledo (Ital.-Eng. Titles) | Hakim | Alida Valli-Pedro Armendariz | Apr., '54 | 75m | May 8 | 2286 | | Fair | |
| Lucky Me (c) (CS) (324) | WB | Doris Day-Robert Cummings | Apr. 24, '54 | 100m | Apr. 17 | 2261 | A-1 | Good | CS-Ss or Os |
| Lure of the Sila (Ital.-Eng. Dub.) | IFE | Silvano Mangano | Dec. 25, '53 | 74m | Jan. 9 | 2134 | B | Good | |
| M | | | | | | | | | |
| Ma and Pa Kettle at Home (418) | Univ. | Marjorie Main-Percy Kilbride | Apr., '54 | 81m | Mar. 13 | 2213 | A-1 | Good | 2D, 3D |
| Mad Magician, The (c) (3D) | Col. | Vincent Price-Mary Murphy | May, '54 | 72m | Mar. 27 | 2238 | A-2 | Good | |
| Magnificent Obsession (428) (c) | Univ. | Jane Wyman-Rock Hudson | Aug., '54 | 108m | May 15 | 2293 | A-2 | Excellent | |
| Make Haste to Live (5306) | Rep. | Dorothy McGuire-Stephen McNally | Aug. 1, '54 | 90m | Apr. 10 | 2253 | A-2 | Good | |
| Malta Story (Brit.) | UA | Alec Guinness-Jack Hawkins | Not Set | 98m | July 17 | 65 | A-1 | Good | |
| Man Between, The (Brit.) | UA | James Mason-Claire Bloom | Feb., '54 | 100m | Nov. 14 | 2069 | B | Excellent | |
| Man Crazy (339) | 20th-Fox | Neville Brand-Christine White | Dec., '53 | 79m | Dec. 19 | 2110 | B | Good | |
| Man in the Attic (340) | 20th-Fox | Constance Smith-Jack Palance | Dec., '53 | 82m | Dec. 26 | 2119 | B | Fair | |
| Man With a Million (c) (Brit.) | UA | Gregory Peck-Jane Griffiths | June, '54 | 90m | May 29 | 9 | A-1 | Excellent | |
| Massacre Canyon | Col. | Phil Carey-Audrey Totter | May, '54 | 66m | Apr. 10 | 2254 | A-2 | Good | |
| Melody of Love (Ital.-Eng. Titles) | IFE | Giacomo Rondinella | Apr. 17, '54 | 96m | Apr. 24 | 2270 | A-1 | Fair | |
| Men of the Fighting Lady (425) (c)* | MGM | Van Johnson-Walter Pidgeon | June, '54 | 80m | May 15 | 2293 | A-1 | Excellent | |
| Miami Story, The | Col. | Barry Sullivan-Luther Adler | May, '54 | 75m | Apr. 10 | 2254 | A-2 | Good | |
| Miss Robin Crusoe (c) (338) | 20th-Fox | Amanda Blake-George Nader | Feb., '54 | 75m | | | A-2 | | |
| Miss Sadie Thompson (c) (3D)* | Col. | Rita Hayworth-Jose Ferrer | Feb., '54 | 91m | Dec. 26 | 2117 | B | Exc. | 2D, 3D-Ss(2), Os |
| Mr. Blandings Builds His Dream House (473) | RKO | Cary Grant-Myrna Loy (reissue) | Apr., '54 | 94m | | | | | |
| Mr. Hulot's Holiday (Fr.) | GBD | Jacques Tati | June, '54 | 85m | July 3 | 50 | | Excellent | |
| Mr. Potts Goes to Moscow (Brit.) (5400) | Stratford | George Cole-Nadia Gray | Mar. 14, '54 | 93m | Sept. 19 | 1998 | | Very Good | |
| Mistress of the Mountains (Ital.) | Davis | Vivi Gioi | Jan., '54 | 90m | Dec. 12 | 2102 | | Good | |
| Moment of Truth (Fr.-Eng. Titles) | Arlen-Franco | Michele Morgan-Jean Gabin | May, '54 | 87m | May 22 | 3 | | Good | |

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| Money from Home (c)* (5316—3D, 5330—2D) Monster from the Ocean Floor (5328) Monte Carlo Baby (Brit.) My Heart Sings (Ital.) | Para. Lippert Filmakers IFE | Dean Martin-Jerry Lewis Anne Kimball-Stuart Wade Audrey Hepburn-Jules Munshin Ferruccio Tagliavini | Feb., '54 May 21, '54 May, '54 Mar., '54 | 100m 64m 70m 99m | Dec. 5 June 19 Mar. 13 | 2093 33 2214 | A-1 Fair A-2 | Excel. 2D, 3D-Ss(2), Os Good |
| N | | | | | | | | |
| Naked Alibi (431) Naked Jungle, The (c) (5315) New Faces (c) (CS) (409) Night People (c) (CS) (407) | Univ. Para. Fox Fox | Sterling Hayden-Gloria Grahame Eleanor Parker-Charlton Heston Eartha Kitt-Robert Clary Gregory Peck-Rita Gam | Oct., '54 Mar., '54 Mar., '54 Mar., '54 | 86m 95m 98m 93m | Feb. 13 Feb. 20 Mar. 20 | 2181 2189 2229 | A-2 B A-2 | Good Excellent Very Good CS-Ss, Ms, Os |
| O | | | | | | | | |
| On the Waterfront Orchestra Wives (445) Othello Out of This World (c) Outcast, The (c) (5308) Outlaw Stallion, The (c) Overland Pacific (c) | Col. Fox UA Kupferman Rep. Col. UA | Marlon Brando-Eva Marie Saint Glenn Miller & Orch. (reissue) Orson Welles-Fay Compton Lowell Thomas, Sr. & Jr. Narrators John Derek-Joan Evans Phil Carey-Dorothy Patrick Jack Mahoney-Peggie Castle | Aug., '54 May, '54 Jan., '54 Apr., '54 Oct., '54 July, '54 Feb., '54 | 108m 94m 75m 90m 64m 73m | July 17 Jan. 9 Apr. 24 June 26 June 19 Feb. 13 | 65 (S)2135 2269 41 33 2182 | A-2 A-1 A-2 A-2 | Excellent Very Good Very Good Good |
| P | | | | | | | | |
| Paid to Kill (5326) Paratrooper (619) (c) Paris Playboys (5418) Path to the Kingdom (Span.) Personal Affair (Brit.) Phantom of the Rue Morgue (3D) (c) (322)* Phantom Stallion (5331) Pickwick Papers (Brit.) Pinocchio (c) (493) Playgirl (420) Pride of the Blue Grass (c) (5410) Prince Valiant (c) (CS) (411) Princess of the Nile (c) (414) Prisoner of War (427) Public Enemy (318) Pushover | Lippert Col. AA Master UA WB Rep. MGM WB Col. | Dane Clark Alan Ladd-Leo Genn Leo Gorcey-Huntz Hall Dominique Blanchard Gene Tierney-Leo Genn Karl Malden-Patricia Medina Rex Allen Nigel Patrick-James Hayter Disney Feature (reissue) Shelley Winters-Barry Sullivan Lloyd Bridges-Vera Miles Robert Wagner-Janet Leigh Jeffrey Hunter-Debra Paget Ronald Reagan-Dewey Martin Jean Harlow-James Cagney (reissue) Fred MacMurray-Phil Carey | June 25, '54 Jan., '54 Mar. 7, '54 Jan., '54 Feb., '54 Mar. 27, '54 Feb. 10, '54 May, '54 Apr., '54 May, '54 Apr. 4, '54 Apr., '54 July, '54 May, '54 Feb. 6, '54 Aug., '54 | 70m 87m 62m 85m 82m 84m 54m 109m 87m 85m 71m 100m 71m 81m 83m 88m | Dec. 26 Mar. 13 Dec. 19 Jan. 9 Mar. 6 May 22 Apr. 10 Apr. 24 Feb. 20 Apr. 10 June 19 Apr. 3 Feb. 24 July 24 | 2118 2214 2110 2133 2206 (S)3 2253 2269 2189 2254 33 2245 81 | A-1 A-1 A-2 A-2 A-2 A-1 A-1 A-1 A-1 A-2 A-2 | Very Good Fair Good Good Good Good Excellent Good Fair Excellent Fair Fair Very Good |
| Q-R | | | | | | | | |
| Queen of Sheba (Ital.-Eng.) (5324) Queen's World Tour, A (c) Quo Vadis (c) (411) Rachel and the Stranger (469) Racing Blood (c) (410) Raid (c) (408) Rails Into Laramie (c) (419) Rear Window (c) Red Garters (c) (5314) Red River Shore (5234) Return from the Sea (5409) Return to Treasure Island (c) Rhapsody (420) (c) Ride Clear of Diablo (c) (413) Riders of the Purple Sage (443) Riders to the Stars (c) Riding Shotgun (c) (323) Ring of Fear (c) (CS) (330) Riot in Cell Block II (51) River Beat (5329) River of No Return (c) (CS)* (405) Rob Roy (c) (Brit.) (494) Rocket Man, The (412) Rogue Cop Rose Marie (CS) (c) (418) Royal Tour, The (418) (CS) (c) | Lippert UA MGM RKO 20th-Fox Fox Univ. Para. Para. Rep. AA UA MGM Univ. 20th-Fox UA WB WB AA Lippert 20th-Fox Disney-RKO 20th-Fox MGM MGM Fox | Gino Cervi-Leonora Ruffo Documentary Robert Taylor-Deborah Kerr (reissue) Loretta Young-William Holden (reissue) Bill Williams-Jean Porter Van Heflin-Anne Bancroft John Payne-Mari Blanchard James Stewart-Grace Kelly Rosemary Clooney-Jack Carson Rex Allen Jan Sterling-Neville Brand Tab Hunter-Dawn Addams Elizabeth Taylor-Vittorio Gassman Audie Murphy-Susan Cabot Geo. Montgomery-Robt. Barrat (reissue) Richard Carlson-Herbert Marshall Randolph Scott-Wayne Morris Clyde Beatty-Pat O'Brien Neville Brand-Leo Gordon Phyllis Kirk-John Bentley Robert Mitchum-Marilyn Monroe Richard Todd-Glynis Johns Charles Coburn-Spring Byington Robert Taylor-Janet Leigh Blyth-Keel-Lamas-Main Queen Elizabeth and Philip | Feb. 12, '54 Mar., '54 Jan., '54 Feb., '54 Mar., '54 Aug., '54 Apr., '54 Aug., '54 Mar., '54 Dec. 15, '53 July 25, '54 July, '54 Apr. 16, '54 Mar., '54 Mar., '54 Jan. 29, '54 Apr. 10, '54 July 24, '54 Feb. 28, '54 July 16, '54 May, '54 Feb. 27, '54 Apr., '54 Oct., '54 Mar. 19, '54 July, '54 | 99m 84m 168m 93m 76m 83m 81m 112m 91m 54m 80m 75m 115m 81m 56m 81m 75m 93m 80m 73m 91m 87m 79m 102m 96m | Nov. 14 Mar. 13 Jan., '54 Feb., '54 Mar., '54 July 31 Mar. 20 July 17 Feb. 6 Dec. 26 July 24 June 26 Feb. 13 Feb. 6 Mar. 27 Mar. 6 July 3 Feb. 13 July 24 Apr. 24 Nov. 28 May 1 Mar. 6 June 26 | 2070 2213 2238 89 2229 65 2173 2118 82 41 2181 2173 2237 2206 50 2181 81 2269 2086 2278 2205 41 | A-2 A-1 A-1 A-1 A-2 A-2 A-1 A-1 A-1 A-1 A-1 A-1 A-2 A-2 A-1 A-1 A-1 A-1 A-1 A-1 A-1 A-1 A-1 | Fair Good Fair Very Good Good Excellent Very Good Ss(2) or Os Good Good Good Good Good Good Good Good Good Good Good Good Good Good Good Excellent Very Good Very Good |
| S | | | | | | | | |
| Saadia (c) (415) Sabrina Saint's Girl Friday (411) Saracen Blade, The (c) Saskatchewan (414) (c)* Scarlet Spear, The (c) Scotch on the Rocks (Brit.) Scudda Hoo-Scudda Hay (c) (440) Sea of Lost Ships (5213) Secret Document—Vienna (Fr.) Secret of the Incas (c) (5318) Security Risk (5417) Sensualita (Ital.-Eng. Dial.) Seven Brides for Seven Brothers (CS) (c) (426) Shanghai Story, The She Couldn't Say No (408) Side Street Story (Ital.) Siege, The (5323) | MGM Para. RKO Col. Univ. UA Kingsley Fox Rep. Davis Para. AA IFE MGM Rep. RKO Burstyn Lippert | Cornel Wilde-Mel Ferrer Audrey Hepburn-Humphrey Bogart Louis Hayward-Naomi Chance Ricardo Montalban-Betta St. John Alan Ladd-Shelley Winters John Archer-Martha Hyers Ronald Squire-Kathleen Ryan June Haver (reissue) John Derek-Wanda Hendrix Frank Villard-Renee St. Cyr Charlton Heston-Nicole Maurey John Ireland-Dorothy Malone Eleanora Rossi Drago Jane Powell-Howard Keel Ruth Roman-Edmond O'Brien Jean Simmons-Robert Mitchum Toto Special | Feb. 5, '54 Not Set Apr. 15, '54 June, '54 Mar., '54 Mar., '54 June, '54 Mar., '54 Feb., '54 Feb., '54 Feb. 15, '54 June, '54 Aug. 8, '54 Apr., '54 Aug., '54 Not Set Feb. 15, '54 July, '54 Sept. 17, '54 | 80m 68m 76m 87m 78m 77m 95m 85m 90m 101m 72m 103m 89m | Jan. 2 Mar. 27 May 22 Feb. 27 Mar. 27 June 12 Oct. 31 Jan. 30 May 22 May 22 June 5 Apr. 24 Jan. 16 | 2125 2238 2 2197 2238 27 2046 2166 1 3 17 (S)2271 2141 | A-1 B B A-2 A-1 A-1 A-1 A-1 A-1 A-1 A-2 A-2 A-2 | Good Good Good Very Good Fair Good Good Good Fair Very Good Excellent Good Good |

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| Siege at Red River (c) (404) | 20th-Fox | Van Johnson-Joanne Dru | May, '54 | 86m | Mar. 27 | 2237 | A-1 | Good | |
| Silent Raiders (5404) | Lippert | Richard Bartlett-Earle Lyon | Aug. 6, '54 | 65m | | | | | |
| Silver Lode (c) (413) | RKO | John Payne-Lizabell Scott | June, '54 | 80m | May 22 | 2 | A-1 | Good | 2D, 3D |
| Singin' in the Corn | Col. | Judy Canova-Allen Jenkins (reissue) | Jan., '54 | 64m | | | | | |
| Sins of Rome (414) | RKO | Massimo Girotti, Ludmilla Tcherina | June, '54 | 75m | July 3 | 50 | | Good | |
| Son of Sinbad (color) (3D) | RKO | Dale Robertson-Peggie Castle | June, '54 | 90m | Jan. 30 | (S)2167 | | | 2D, 3D |
| Southwest Passage (3D) (c) | UA | Joanne Dru-Rod Cameron | Apr., '54 | 82m | Apr. 17 | 2261 | A-2 | Good | 3D, 3D(1) |
| Spanish Main (475) | RKO | Maureen O'Hara-Paul Henreid (reissue) | May 1, '54 | 100m | | | | | |
| Spell of Ireland, The (c) | Celtic | Documentary | May 10, '54 | 77m | May 8 | 2286 | A-1 | Good | |
| Spice of Life (Fr.) | Mayer-Kingsley | Noel-Noel | Jan., '54 | 71m | Jan. 16 | 2142 | A-2 | Excellent | |
| Star Is Born, A (CS) (c) | WB | Judy Garland-James Mason | Not Set | | Apr. 24 | (S)2270 | | | Cs-Ss |
| Stations West (478) | RKO | Dick Powell (reissue) | June 1, '54 | 92m | | | | | |
| Stormy the Thoroughbred (c) | Disney | M. R. Valdez-Robert Skene | Mar., '54 | 45m | Mar. 13 | 2214 | | Very Good | |
| Street With No Name (442) | 20th-Fox | Richard Widmark-Lloyd Nolan (reissue) | Mar., '54 | 91m | | | | | |
| Student Prince, The (CS)* (c) (424) | MGM | Ann Blyth-Edmund Purdon | June, '54 | 107m | May 29 | 9 | A-1 | Excellent | |
| Sun Valley Serenade (446) | Fox | Glenn Miller & Orch. | (reissue) May, '54 | 86m | | | | | |
| Susan Slept Here (c) | RKO | Dick Powell-Debbie Reynolds | July, '54 | 97m | June 26 | 41 | B | Very Good | |

T

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|---|----------|--------------------------------------|--------------|------|---------|-------|-----|-----------|---------------|
| Tall in the Saddle (471) | RKO | John Wayne (reissue) | Mar., '54 | 87m | | | | | |
| Tanganyika (c) (425) | Univ. | Van Heflin-Ruth Roman | July, '54 | 81m | June 12 | 26 | A-1 | Good | |
| Taza, Son of Cochise (c) | | | | | | | | | |
| (410—3D, 411—2D) | Univ. | Rock Hudson-Barbara Rush | Feb., '54 | 79m | Jan. 30 | 2165 | A-1 | Good | 2D, 3D, 3D(1) |
| Tennessee Champ (417) (c) | MGM | Shelley Winters-Dewey Martin | Mar. 5, '54 | 73m | Feb. 20 | 2189 | B | Good | |
| Terror Street (5304) | Lippert | Dan Duryea | Dec. 4, '53 | 83m | Dec. 5 | 2093 | | Good | |
| Them (328)* | WB | James Whitmore-Edmund Gwenn | June 19, '54 | 94m | Apr. 10 | 2253 | A-1 | Very Good | |
| They Won't Believe Me (474) | RKO | Susan Hayward-Robert Young (reissue) | Apr., '54 | 95m | | | | | |
| Thing, The (477) | RKO | K. Tobey-M. Sheridan (reissue) | June 1, '54 | 87m | | | | | |
| Three Coins in the Fountain (CS) (c) (413)* | 20th-Fox | Clifton Webb-Dorothy McGuire | May, '54 | 102m | May 15 | 2293 | A-1 | Excellent | Cs-Ss, Ms, Os |
| Three Sailors and a Girl (c) (314)* | WB | Jane Powell-Gordon MacRae | Dec. 22, '54 | 95m | Nov. 28 | 2085 | B | Good | |
| Three Young Texans (c) (402) | 20th-Fox | Mitzi Gaynor-Jeff Hunter | Jan., '54 | 78m | Jan. 16 | 2142 | A-2 | Fair | |
| Thunder Over the Plains (c) (313) | WB | Randolph Scott-Phyllis Kirk | Dec. 12, '53 | 82m | Nov. 7 | 2061 | A-1 | Good | |
| Thunder Pass (5405) | Lippert | Dane Clark-Wanda Hendrix | July 23, '54 | | | | | | |
| Tobor the Great | Rep. | Charles Drake-Karin Booth | Not Set | | June 19 | (S)34 | | | |
| Top Banana (c) | UA | Phil Silvers-Rose Marie | Feb., '54 | 100m | Jan. 30 | 2165 | B | Very Good | |
| Trent's Last Case (Brit.) (5212) | Rep. | Michael Wilding-Margaret Lockwood | Jan. 1, '54 | 90m | Oct. 17 | 2030 | A-2 | Fair | |
| Trouble in the Glen (Brit.) (c) | Rep. | Margaret Lockwood-Orson Welles | Not Set | | June 19 | (S)34 | | | |
| Tumbleweed (c) (405) | Univ. | Audie Murphy-Lori Nelson | Dec., '53 | 80m | Nov. 21 | 2077 | A-1 | Very Good | |
| Turn the Key Softly (Brit.) | Astor | Yvonne Mitchell-Terence Morgan | Mar., '54 | 81m | Jan. 30 | 2166 | | Good | |

U-V

| | | | | | | | | | |
|-------------------------|-----------|------------------------------|---------------------|-----|---------|------|-----|-----------|----|
| Unconquered | Margolies | Helen Keller, Documentary | June, '54 | 55m | June 12 | 25 | A-1 | Excellent | |
| Unholy Four (5401) | Lippert | Paulette Goddard | Aug. 20, '54 | 80m | | | | | |
| Untamed Heiress (5325) | Rep. | Judy Canova-Don Barry | Apr. 12, '54 | 70m | Apr. 24 | 2269 | A-1 | Good | |
| Valley of the Kings (c) | MGM | Eleanor Parker-Robert Taylor | July, '54 | 86m | July 10 | 57 | A-2 | Excellent | Ds |
| Valley of the Sun (470) | RKO | Lucille Ball-James Craig | (reissue) Feb., '54 | 84m | | | | | |
| Victory at Sea | Schaefer | Documentary | Aug., '54 | 97m | May 22 | 2 | A-1 | Very Good | |

W

| | | | | | | | | | |
|---------------------------------|-----------|---------------------------------------|--------------|-----|---------|------|-----|-----------|---------------|
| War Arrow (c) (408) | Univ. | Jeff Chandler-Maureen O'Hara | Jan., '54 | 78m | Dec. 12 | 2101 | A-1 | Good | |
| Weak and the Wicked (5432) | Stratford | Glynis Johns-John Gregson | July 18, '54 | 72m | July 24 | 82 | | Good | |
| Westerner, The | Goldwyn | Gary Cooper (reissue) | June, '54 | | | | | | |
| White Christmas (c) | Para. | Crosby-Kaye-Clooney | Not Set | | | | | | VV-Ds |
| White Fire (5317) | Lippert | Scott Brady-Mary Castle | Jan. 1, '54 | 82m | Feb. 13 | 2183 | | Fair | |
| Wicked Woman | UA | Beverly Michael-Richard Egan | Jan. 8, '54 | 77m | Nov. 28 | 2087 | B | Good | |
| Wild One (623) | Col. | Marlon Brando-Mary Murphy | Feb., '54 | 79m | Dec. 26 | 2118 | B | Good | |
| Will Any Gentleman? (Brit.) | Stratford | George Cole-Veronica Hurst | Feb., '54 | 84m | | | | | |
| Window, The (571) | RKO | Barbara Hale-Bobby Driscoll (reissue) | Aug. 7, '54 | | | | | | |
| Witness to Murder | UA | Barbara Stanwyck-George Sanders | May, '54 | 83m | Apr. 17 | 2261 | A-2 | Very Good | |
| Woman's World, A (421) (c) (CS) | Fox | Webb-Allyson-Heflin-Bacall | Oct., '54 | | | | | | Cs-Ss, Ms, Os |
| World for Ransom (5408) | AA | Dan Duryea | Jan. 31, '54 | 82m | Feb. 13 | 2182 | | Fair | |

X-Y-Z

| | | | | | | | | | |
|---------------------------|-------|------------------------------|--------------|-----|---------|---------|-----|-----------|--|
| Yankee Pasha (c) (417) | Univ. | Jeff Chandler-Rhonda Fleming | Apr., '54 | 84m | Mar. 13 | 2213 | A-2 | Very Good | |
| Yellow Mountain (432) (c) | Univ. | Lex Barker-Mala Powers | Oct., '54 | | | | | | |
| Yellow Tomahawk, The (c) | UA | Rory Calhoun-Peggie Castle | May, '54 | 82m | May 8 | 2285 | A-2 | Good | |
| Yukon Vengeance (5331) | AA | Kirby Grant-Mary E. Key | Jan. 17, '54 | 68m | Jan. 16 | (S)2142 | A-1 | | |

FEATURES LISTED BY COMPANIES — PAGE 73, ISSUE OF JULY 17, 1954
SHORT SUBJECTS CHART APPEARS ON PAGES 66-67, ISSUE OF JULY 17, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 135 attractions, 7,725 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

| | EX | AA | AV | BA | PR |
|---|-----|----|----|----|----|
| Act of Love (U.A.) | — | 3 | 3 | 18 | 11 |
| Alaska Seas (Para.) | — | — | 7 | 15 | 11 |
| Arrow in the Dust (A.A.) | — | 2 | 9 | 8 | 1 |
| Bad for Each Other (Col.) | — | 2 | 4 | 15 | 7 |
| Bait (Col.) | — | — | 2 | 4 | 4 |
| Battle of Rogue River (Col.) | — | 1 | 4 | 8 | 5 |
| Beachhead (U.A.) | — | 11 | 22 | 19 | 5 |
| Beat the Devil (U.A.) | 19 | 2 | 3 | 13 | 15 |
| *Beneath the 12-Mile Reef (20th-Fox) | 30 | 24 | 10 | 5 | 1 |
| Best Years of Our Lives (RKO) (Reissue) | 1 | 3 | 8 | 22 | 13 |
| Bigamist, The (Filmakers) | — | 2 | 8 | 2 | 8 |
| Black Horse Canyon (Univ.) | 1 | 4 | 4 | 8 | — |
| Border River (Univ.) | 1 | 11 | 34 | 14 | 4 |
| Boy from Oklahoma (W.B.) | 20 | 20 | 35 | 30 | 11 |
| Captain's Paradise (U.A.) | 7 | 2 | 3 | 3 | 1 |
| Carnival Story, The (RKO) | 6 | 13 | 12 | 6 | 8 |
| Casanova's Big Night (Para.) | — | 1 | 10 | 17 | 25 |
| Cease Fire! (Para.) | — | 7 | 13 | 18 | 9 |
| Charge of the Lancers (Col.) | — | 7 | — | 2 | 4 |
| Command, The (W.B.) | 14 | 27 | 23 | 9 | 5 |
| Conquest of Mt. Everest (U.A.) | 1 | 1 | — | 5 | — |
| Crazylegs (Rep.) | — | 2 | 9 | 6 | 3 |
| Creature from the Black Lagoon (U-I) | 5 | 27 | 24 | 10 | 4 |
| Crime Wave (W.B.) | — | — | 5 | 7 | 6 |
| Dangerous Mission (RKO) | — | 2 | 12 | 12 | 4 |
| Demetrius and the Gladiators (20th-Fox) | 5 | 4 | 1 | — | — |
| Dial M for Murder | 1 | 33 | 11 | 11 | 1 |
| Dragonfly Squadron (A.A.) | 1 | 3 | 6 | 6 | 1 |
| Drive a Crooked Road (Col.) | — | 5 | 3 | 10 | 2 |
| Drums Across the River (U-I) | — | 10 | 11 | 5 | — |
| Duffy of San Quentin (W.B.) | — | — | 1 | 5 | 6 |
| Easy to Love (MGM) | 22 | 28 | 33 | 12 | 15 |
| Eddie Cantor Story (W.B.) | 4 | 44 | 47 | 14 | 20 |
| El Alamein (Col.) | — | 3 | 6 | 1 | — |
| Elephant Walk (Para.) | 13 | 28 | 10 | 2 | — |
| *Escape from Fort Bravo (MGM) | — | 5 | 41 | 49 | 24 |
| Executive Suite (MGM) | 9 | 30 | 36 | 18 | 6 |
| Fireman, Save My Child (U-I) | — | 2 | 5 | 7 | 8 |
| Flame and the Flesh (MGM) | — | 7 | 19 | 23 | 4 |
| Forbidden (U-I) | — | 2 | 29 | 22 | 9 |
| Forever Female (Para.) | 8 | 3 | 15 | 23 | 30 |
| French Line (RKO) | 8 | 16 | 6 | 2 | — |
| Genevieve (U-I) | 4 | 7 | 4 | 5 | — |
| Geraldine (Rep.) | — | — | — | 2 | 10 |
| Give a Girl a Break (MGM) | — | 7 | 24 | 40 | 15 |
| Glenn Miller Story (U-I) | 115 | 49 | 9 | 3 | — |
| Golden Idol, The (A.A.) | — | — | — | 7 | 1 |
| Golden Mask (U.A.) | — | — | 2 | 2 | 3 |
| Go, Man, Go (U.A.) | 9 | 20 | 11 | 4 | 2 |
| Gorilla at Large (20th-Fox) | — | — | 1 | 3 | 1 |
| Great Diamond Robbery (MGM) | — | 9 | 12 | 19 | 7 |
| Gypsy Colt (MGM) | 2 | 16 | 15 | 6 | 2 |
| Heidi (U.A.) | 3 | 1 | 4 | — | 6 |
| Hell Below Zero (Col.) | — | 2 | 3 | — | — |
| Hell and High Water (20th-Fox) | 32 | 18 | 7 | — | 1 |
| Hell's Half Acre (Rep.) | — | 1 | 14 | 3 | 4 |
| Here Come the Girls (Para.) | 2 | 8 | 38 | 58 | 26 |
| High and the Mighty, The (W.B.) | 7 | 3 | — | — | — |
| Highway Dragnet (A.A.) | — | 3 | 1 | 2 | 2 |
| His Majesty O'Keefe (W.B.) | 14 | 24 | 34 | 45 | 19 |
| Hondo (W.B.) | 87 | 49 | 19 | 2 | 3 |
| Indiscretion of an American Wife (Col.) | — | 1 | 1 | 2 | 1 |
| It Should Happen to You (Col.) | 2 | 3 | 4 | 10 | 22 |

| | EX | AA | AV | BA | PR |
|--|-----|----|----|----|----|
| Jesse James vs. The Daltons (Col.) | 4 | 14 | 12 | 9 | 2 |
| Jivaro (Para.) | — | 5 | 14 | 23 | 6 |
| Johnny Dark (Univ.) | 1 | 6 | 5 | — | 1 |
| Johnny Guitar (Rep.) | 19 | 10 | 10 | — | 1 |
| Jubilee Trail (Rep.) | — | 5 | 25 | 23 | 13 |
| Julius Caesar (MGM) | 9 | 14 | 3 | — | — |
| King of the Khyber Rifles (20th-Fox) | 24 | 15 | 11 | 1 | 3 |
| Knights of the Round Table (MGM) | 16 | 24 | 6 | 3 | 7 |
| Little Caesar (W.B.) (Reissue) | 7 | 2 | 2 | 11 | 3 |
| *Living Desert, The (Disney) | 31 | 6 | 2 | — | 1 |
| Long, Long Trailer, The (MGM) | 100 | 82 | 9 | 1 | 1 |
| †Long Wait, The (U.A.) | — | 3 | 1 | — | — |
| Lucky Me (W.B.) | 1 | 7 | 13 | 30 | 5 |
| Ma and Pa Kettle at Home (U-I) | 40 | 54 | 21 | 4 | 6 |
| Mad Magician, The (Col.) | — | 1 | 4 | 2 | 2 |
| Make Haste to Live (Rep.) | — | 1 | 3 | 3 | 3 |
| Man Between, The (U.A.) | — | 3 | 5 | 4 | 3 |
| *Man in the Attic (20th-Fox) | — | — | 13 | 7 | 6 |
| Men of the Fighting Lady (MGM) | 3 | 2 | 9 | 5 | 1 |
| Miami Story, The (Col.) | — | 3 | 14 | 5 | 3 |
| *Miss Sadie Thompson (Col.) | 15 | 40 | 21 | 18 | — |
| Money from Home (Para.) | 9 | 53 | 19 | 5 | 2 |
| Naked Jungle, The (Para.) | 3 | 32 | 19 | 13 | 5 |
| New Faces (20th-Fox) | 7 | 1 | 2 | 7 | 3 |
| Night People (20th-Fox) | 22 | 8 | 21 | 3 | 1 |
| Overland Pacific (U.A.) | — | — | 6 | 2 | 3 |
| Paratrooper (Col.) | 2 | 31 | 45 | 26 | 5 |
| †Paris Playboys (A.A.) | — | 2 | 3 | — | 2 |
| Personal Affair (U.A.) | — | — | 2 | — | 5 |
| Phantom of the Rue Morgue (W.B.) | 15 | 6 | 17 | 9 | 5 |
| Pinocchio (RKO-Disney) (Reissue) | 27 | 7 | 10 | 8 | 1 |
| Playgirl (U-I) | — | — | 4 | 5 | 12 |
| Pride of the Blue Grass (A.A.) | — | 1 | — | 5 | 4 |
| Prince Valiant (20th-Fox) | 14 | 15 | 11 | 3 | 7 |
| Prisoner of War (MGM) | — | 1 | 8 | — | 3 |
| Public Enemy (W.B.) (Reissue) | — | 4 | 3 | 10 | 3 |
| Quo Vadis (MGM) (Reissue) | 10 | 24 | 12 | 10 | 5 |
| Racing Blood (20th-Fox) | — | — | 5 | — | 6 |
| Rails into Laramie (U-I) | — | 1 | 19 | 16 | 4 |
| Red Garters (Para.) | 1 | 8 | 19 | 25 | 14 |
| Rhapsody (MGM) | 1 | 20 | 13 | 22 | 10 |
| Ride Clear of Diablo (U-I) | 4 | 8 | 32 | 7 | 5 |
| Riders to the Stars (U.A.) | — | 1 | 7 | 11 | 3 |
| Riding Shotgun (W.B.) | — | 7 | 17 | 19 | 1 |
| Riot in Cell Block 11 (A.A.) | — | 9 | 42 | 18 | 1 |
| River of No Return (20th-Fox) | 41 | 7 | 7 | — | 2 |
| Rob Roy (Disney-RKO) | — | 3 | 18 | 13 | 11 |
| *Robe, The (20th-Fox) | 90 | 16 | 7 | — | 2 |
| Rose Marie (MGM) | 3 | 11 | 12 | 1 | 2 |
| Saadia (MGM) | — | 1 | 7 | 23 | 28 |
| Saskatchewan (U-I) | 21 | 56 | 57 | 7 | 7 |
| Secret of the Incas (Para.) | 1 | 2 | 10 | 8 | — |
| *Shark River (U.A.) | — | 20 | 15 | 4 | 5 |
| She Couldn't Say No (RKO) | — | 3 | 20 | 25 | 9 |
| Siege at Red River (Fox) | — | 6 | 8 | 15 | 3 |
| Southwest Passage (U.A.) | — | — | 4 | 7 | 3 |
| Student Prince, The (MGM) | 4 | 4 | 6 | 5 | — |
| Taza, Son of Cochise (U-I) | 2 | 7 | 26 | 11 | 6 |
| Tennessee Champ (MGM) | — | 1 | 7 | 23 | 23 |
| Them (W.B.) | 3 | 12 | 8 | 8 | 4 |
| Three Coins in the Fountain (20th-Fox) | 17 | 20 | 2 | 1 | — |
| *Three Sailors and a Girl (W.B.) | 1 | 7 | 52 | 32 | 18 |
| Three Young Texans (20th-Fox) | — | 8 | 13 | 12 | 8 |
| Top Banana (U.A.) | — | 2 | 7 | 13 | 23 |
| Untamed Heiress (Rep.) | — | 2 | — | 6 | 1 |
| War Arrow (U-I) | — | 35 | 45 | 16 | 6 |
| Wicked Woman (U.A.) | — | 3 | 6 | 1 | 3 |
| Wild One (Col.) | 1 | 22 | 14 | 6 | 4 |
| Witness to Murder (U.A.) | — | 4 | 3 | 3 | 3 |
| World for Ransom (A.A.) | — | 2 | — | — | 4 |
| Yankee Pasha (U-I) | — | 16 | 34 | 18 | 6 |
| Yellow Tomahawk (U-A) | — | — | 3 | 1 | 1 |

WEATHER



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